

**TRANSPOSITIONS: MUSIC/IMAGE**  
**XIII. International Conference of the**  
**Department of Musicology**  
**Faculty of Music**  
**University of Arts in Belgrade**  
**Belgrade, 12–15 October 2016**

**ABSTRACTS & BIOGRAPHIES**

## KEYNOTE SPEAKERS

### **Albrecht Riethmüller, PhD**

Institut für Theaterwissenschaft, Seminar für Musikwissenschaft, Freie Universität, Berlin

### **From Dragonfly to Space Flight. On Kinetic Concepts between Music and Motion Picture**

Transposition, alteration, variation, modulation, and locomotion belong to the circle of kinetic concepts, which, since ancient Greek philosophy and music theory, have designated various kinds of motion. Most of them have achieved prominence throughout the history of musical terminology in many languages. The lecture's principle subject is the transfer of the kinetic mode of flying, and/or flight, to music and film. Traditionally, musicians and music theorists have dealt with birdsong, not a bird's flying capabilities, when dealing with the imitation of nature. In the age of realism in art and literature, however, close observation of natural processes has also brought composers to attend to flying objects such as the dragonfly (Josef Strauss) or bumblebee (Rimsky-Korsakov). But it was not until after the invention of human aviation's artificial imitation of flight that composers began to turn to the sphere of flying as an inspiration (think of Weill's and Brecht's *Lindberghflug* or Dallapiccola's *Volo di notte*), which was also simultaneous with the development of moving images in film. The summit of the interaction of motion, speed, and standstill with respect to music and film seems to be flights in space; examples of this will be drawn from Stanley Kubrick's *2001 – A Space Odyssey* (1968), and Karlheinz Stockhausen's operatic cycle *Licht* (since 1981).

**Albrecht Riethmüller**, born in Stuttgart in 1947, studied musicology, philosophy, and German literature at the University of Freiburg i.Br., completing the Ph.D. in 1974 and the Habilitation in 1984. He headed the Musicology Department at the University of Frankfurt a.M. in 1986 before becoming department chair at the Freie Universität in Berlin in 1992 (Professor Emeritus in 2015). In addition he was visiting professor at the Universities of Illinois at Urbana-Champaign, Heidelberg, and Halle-Wittenberg. In 1991 he was named Fellow of the Academy of Sciences and Literature in Mainz, and was the 1999 recipient of the John G. Diefenbaker Award of the Canada Council for the Arts in Ottawa, Ontario. Since 2002 he is Affiliated Faculty Member of the Centre for German and European Studies at York University, Toronto, and since 2011 Corresponding Member of the American Musicological Society.

Central areas of research are the nineteenth and twentieth centuries and Greek antiquity. He also publishes on the history of music theory and aesthetics; musical terminology;

the relationship between music, literature, and politics; and music in film. At the Freie Universität Berlin he was also in charge of various musicological projects in interdisciplinary research clusters such as “Music in Animated Cartoons,” “Military Music in Germany Today,” and “Diversification as the Future of Music?” Publications include Ferruccio Busoni's *Poetik* (1988), *Die Walhalla und ihre Musiker* (1993), *Gedichte über Musik* (1996), the two-volume edition *Beethoven, Interpretationen seiner Werke* (1994, 3rd ed. 2009), *Annäherung an Musik* (2007), and *Lost in Music* (2015). Since 2000 he is the editor of the journal *Archiv für Musikwissenschaft*. For further information and bibliography see: [www.fu-berlin.de/musikwissenschaft/mitarbeiter.html](http://www.fu-berlin.de/musikwissenschaft/mitarbeiter.html)

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### **Philip Tagg, PhD**

Faculté de musique, Université de Montréal,  
University of Huddersfield and University of Salford (UK)

### **The VVA Way to a Commonsense Conceptualisation of Music. Visual-Verbal Association and Image as Metonymic Intermediary in the Understanding of Musical Meaning**

Music studies in the West are, in my view, a mess. There are battles of repertoire legitimacy, battles between musical theory and practice, as well as between textual and contextual fixation (NOTHING BUT THE MUSIC versus EVERYTHING BUT THE MUSIC, so to speak). Despite these (and other) institutionally partisan belief systems, all three contradictions are, I think, basically nonantagonistic in that their internal dynamic can be used to sort out the mess they cause and to bring clarity to what music is and what it can do. There are two basic ways of solving the problem:

- [1] develop a functioning epistemology of music (social, anthropological, neurological, and so on);
- [2] use images and their verbal description as approximate metonomies of musical discourse.

I will focus on the third contradiction and on the second of the two approaches just mentioned. I will discuss intersubjectivity, interobjectivity and gestural interconversion and explain how VVAs can help clarify the workings of various musical sign types. I will argue that seriously studying the relationship between music as a non-verbal sonic form of interhuman communication and modes of (also non-verbal) visual representation can help save music studies from its institutional self.

After studying music in Cambridge and education in Manchester, **Philip Tagg** (b. 1944) moved to Sweden in 1966. From 1971 to 1991 he worked at the University of Göteborg, helping in the foundation of a new music teacher training college and completing his doctorate in 1979 on the semiotic analysis of television music. In 1981 he co-founded

the International Association for the study of Popular Music (IASPM). In 1991 he returned to the UK to initiate the Encyclopedia of Popular Music of the World (EPMOW). From 1993 until 2002 he taught at the Institute of Popular Music at the University of Liverpool. From November 2002 until November 2009 he was Professor of Musicology at the Université de Montréal where he taught such subjects as *Analyse de la musique populaire anglophone* and *Musique et images en mouvement*. He now lives in Yorkshire (UK) where he is Visiting Professor in Musicology at Leeds Beckett University and at the University of Salford.

Trained in the classical tradition as an organist and composer, Tagg has also composed a number of choral works, as well as in the 1970s writing songs, playing keyboard and producing albums in the rock/pop sphere. He has written, coproduced or otherwise collaborated in a number of educational radio projects relating to popular music and written extensively on the semiotics of popular music. His website, [tagg.org](http://tagg.org), is one of the most widely visited musicology and popular music studies site on the internet.

For further information and bibliography see: <http://tagg.org/ptcv.html>

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**Srdan Atanasovski, PhD**

Institute of Musicology, Serbian Academy of Science and Arts, Belgrade

### **The Telling Silence of the Belgrade Vigils and the Space of the Political**

In this paper I address the commemorative practices of the Belgrade feminist and anti-war group Women in Black (*Žene u crnom*) from the perspective of urban soundscape studies and a Rancièrian analysis of the political. Established as a part of the international movement, the group rose to prominence during the early 1990s, uncompromisingly confronting the belligerent politics and rampant violent nationalism of the Milošević regime. Women in Black adopt silent vigils as the main form of their protests and they regularly engage with performance art as a strategy of gaining greater visibility in the public space. I will analyse the protests held by Women in Black which took place in Belgrade in 2014 and 2015, focusing on their commemoration of the Srebrenica genocide. I will argue that by producing a space of silence, these interventions offer a rupture in the fabric of the neoliberal sonic phantasmagoria and open the possibility of the political, understood in Jacques Rancièr's sense. However, I will also discuss the seemingly "non-violent" approach taken by the forces of the police, arguing that this in itself represents a form of violence, curbing the circumference and the visibility of the vigils.

**Srdan Atanasovski** is a Research Associate at the Institute of Musicology SASA in Belgrade and holds a PhD in musicology (2015, Faculty of Music in Belgrade). In his research he focuses on nationalism, culture and music in the Yugoslav space. Dr. Atanasovski is currently working on two research projects: *Figuring Out the Enemy: Re-Imagining Serbian-Albanian Relations* (led by the Institute for Philosophy and Social Theory in Belgrade, in cooperation with Prishtina and Tirana) and *City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana, and Belgrade* (led by the University of Bern, in cooperation with Ljubljana and Belgrade). He also is lecturer at SIT Study Abroad Balkans program in Belgrade.

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### **George Athanasopoulos, PhD**

Aristotle University of Thessaloniki, Greece

### **Music and image: conceptual blending through time**

The act of transforming a perceived sound into image has cultural implications, reflecting and influencing the perception of one's social collaborators. Cultural identity (variables and norms) affects an individual's preference for visual metaphors intended to represent sound (Tagg, 1999), including exposure to cultural aspects associated with musical representation (Eitan & Timmers, 2010), musical training (Küssner, 2014), exposure to Western culture (Nettl, 1985) age (Walker, 1987), as well as the use of signs in everyday life (Athanasopoulos & Moran, 2013). However, the above studies rarely take into account that the representation of sound proceeds directly and instantaneously along a timeline and does not remain static.

This study focuses on how the different musical backgrounds of musicians from a similar cultural sphere affect the relationship between music and image. Participants were exposed to real and artificial auditory stimuli which varied in musical parameters, and were asked to represent them visually via a free-drawing application in parallel time through a computer drawing pad based on a methodology adapted from Küssner & Leech-Wilkinson (2014) and Athanasopoulos, Tan & Moran (2015). The participants were Greek performers from five distinct musical groups: rebétiko musicians; gáida (bagpipe) and zourna musicians; pontic lyra performers; Byzantine music cantors; and western-trained musicians.

The qualitative and empirical results allow an integrated account of how music is perceived across musical styles within the comparatively similar ethnographic setting shared by the groups under investigation, revealing current trends that affect and are affected by cultural denominators. The issues of music universals and of concepts of musical space in particular, are fundamental to the comprehension of our understanding of music as image.

**George Athanasopoulos** is a Post-doctoral researcher at the Aristotle University of Thessaloniki. His work involves how the cultural background of performers affect the transformation of music into two-dimensional form, with a special interest in the perception of structure and musical shape. In 2013 he was awarded a PhD in music psychology and ethnomusicology from the University of Edinburgh, fully funded by an Alexander S. Onassis scholarship. His thesis empirically examined the visual representation of music in cross-cultural perspective, specifically focusing on the relationship between auditory stimuli and free-drawn depictions of sound. He has conducted fieldwork research in Greece, Japan, Papua New Guinea and Great Britain, funded by the Great Britain Sakakawa Foundation and the University of Edinburgh.

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**Patrick Becker, MA**  
Humboldt-University Berlin

### **Otto Nebel's *Rune Fugues* as multi-modal artworks between “musical poetry” and painting**

The writing technique of the *Rune Fugues* by the Berliner expressionist poet and painter Otto Nebel stands analogous to Arnold Schönberg's twelve-tone method. While Schönberg composed his music using twelve tones that are related only with one another, in his major work *Das Rad der Titanen* (1926/1955) Nebel reduces his expressive possibilities to twelve letters of the alphabet, which he organises in the strict form of a musical fugue.

As an artist of the *avant-garde* movement *Der Sturm*, strongly influenced by the theoretical work of Gertrud Grunow and by Emanuel Swedenborg's writings, Otto Nebel chose not only to express his art through “musical poetry”, but also through his paintings.

The larger-than-life *Rune Flags*, tableaux with a size of 252x58 cm, are not just a complementary way of expressing what is written in the *Fugues*, but they stand on an equal level next to his “musical poetry” and are essential for the understanding of the “runes” not only to be mere letters from the Latin script, but qualitatively different signs, nourished by a metaphysical spirit that enables Nebel to express his work in different art forms.

This talk explores the concept of a “musical poetry” organised in the musical form of a fugue and expressed in the painted *Rune Flags*, their inter-relations and how a proper understanding of Otto Nebel's work can only be achieved by taking *all* forms of expression in account.

**Patrick Becker** was born in Dortmund, Germany. At the age of twelve he began to play clarinet and studied clarinet and piano at the Institute for Music, University of Applied Sciences, Osnabrück in 2012/2013. Then he changed to Humboldt-University Berlin, where he obtained a Bachelor's degree in Musicology and German Literature in 2016. He continues to study musicology in the Master's program of Humboldt-University and is meanwhile also studying Philosophy and Historical Linguistics. Patrick Becker writes

reviews and articles for the German journal *Positionen. Texte zur aktuellen Musik* and presented his research on conferences in Europe and Asia.

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**Miloš Bralović**, PhD student

Department of Musicology

Faculty of Music, University of Arts, Belgrade

**Josip Slavenski's Moving Pictures – *Music for Chamber Orchestra***

The question dealing with the relationship between music and painting in the field of fine arts is a familiar one, especially if we come to examine that relationship in a specific era, such as the first half of the 20<sup>th</sup> century. In this manner, the main topic of this paper will be a comparison of the composition by Josip Slavenski called *Music for Chamber Orchestra* (*Muzika za kamerni orkestar*, here chosen as a case-study), completed in 1938, and the works of several artists within Russian *avant-garde* movements in the first decades of the 20<sup>th</sup> century (such as Natalia Goncharova, Mikhail Larionov and others). In addition to that we will try to position the way in which elements of folklore are integrated in modernist work of art.

**Miloš Bralović** (1991) completed undergraduate and graduate studies at Faculty of Music Arts in Belgrade, department of Musicology. He participated in Musicology Students' Forum in Novi Sad (in 2013 and 2014), in scientific forum during the 49<sup>th</sup> Days of Stevan Mokranjac in Negotin, within a collective research, and in the 17<sup>th</sup> Pedagogical Forum of Performing Arts in Belgrade, 2014, also within a collective research. He has papers published in magazines *New Sound*, *Mokranjac*, and in a collection of students' papers *Musicological Network/Musicology in a Network*.

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**Ko On Chan**, MPhil candidate

The Chinese University of Hong Kong

***August Rush* (2007): When Image Accompanies Music**

*August Rush* (2007), directed by Kirsten Sheridan, tells the story of an orphaned musical prodigy, Evan Taylor, using his gift to find his parents. While the central message of *August Rush* is how music connects people, it interestingly reveals several complicated connections between music and images. First, the soundtrack of *August Rush* incorporates everyday "noises" as musical elements, with images addressing their sources. This challenges the audience to constantly relate timbre to its source images, and also induces satisfaction when the unrevealed source is later revealed. Second, music in *August Rush* tells the narrative before

image does. For instance, the fusion of two musical styles in the “Louis/Lyla” scenes pre-establishes the bonding between the protagonist’s parents, while the image of them cuddling is shown afterwards. Imagery thus functions to provide additional information or clarification. Last but not least, music connects “past” and “present” imagery. The music performance of “August Rhapsody” in the final scene recalls previous events, which juxtaposes with the “present” images and hence implies multiple meanings.

In this article, I first illustrate the aforementioned connections in the opening scene, the “City Symphony” scene, the “Louis/Lyla” scenes and so on. Then I provide a detailed analysis of “August’s Rhapsody,” particularly in its relation to other scenes to further demonstrate the connections in macroscopic view. I conclude that imagery in *August Rush* unusually becomes a supporting element and only with music can it be connected, transcending time and space.

**Ko-On Chan** is currently studying his Master in the Chinese University of Hong Kong. He is working on his thesis about the multiple aesthetics, including impressionism, symbolism, psychological realism and nationalism, in Tchaikovsky’s *Manfred Symphony*. He has written topics about 19th century program music, “arabesque” in Debussy, and film music, including social-cultural influence on music editing in *Idiots* (2009), quasi-diegetic music in *Snow White and the Seven Dwarfs* (1937) and musical expressions of colonialism in *Pocahontas* (1995). He received the Chung Chi College Class Scholarship and Departmental Prize for excellent academic performance in 2014.

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### **Kostas Chardas, PhD**

Aristotle University Thessaloniki, Greece

### **The soundtracks of Ancient Hellas in Greece of the 1960s: Different meanings and visions**

The image of ancient Greece (Hellas) played a central role in post-Second World War Greek culture. This was the period in which the ancient Greek theatre was institutionalized and widely disseminated as international cultural heritage, through the newly formed international festivals of Epidaurus and Athens. The decade of the 1960s, specifically, is of special interest because of the continuous and multifarious physical visual presence of references to ancient Greece in spectacles of different aesthetic and ideological agendas: from the staging of ancient drama in which the accompanying music presents, in many cases, some of the historically earliest efforts on electronic music in Greece while it often also depends on standard modernist musical resources (such as dodecaphony), to the multi-media modernist works with (often visual) references to ancient Greece, and, finally, to the feasts of Greek Junta of the late 1960s.



The present paper examines the inner dynamics of the interaction within the visual and musical aspects of these spectacles. It discusses the multiple meanings that music of different aesthetic aspirations brought each time to the fore, offering diverging perceptions of the visual assertion of the ancient Greek past and, essentially, diverging visions of modern Greece and its relationship(s) with its ancient heritage.

**Kostas Chardas** gained his Bachelor in Musicology and his diploma in piano by the Aristotle University of Thessaloniki and the Athens Conservatoire respectively. He also received a MMus degree by the University of London and a PhD by the University of Surrey (supported by a scholarship from Greek Academy). He is an assistant professor of systematic musicology at the Department of Music Studies of the Aristotle University of Thessaloniki. His research and educational areas are: music theory and analysis, 20<sup>th</sup>- and 21<sup>st</sup>-century music, Greek music, theoretical approach to musical performance. He has been an author for Grove Music Online and the Bloomsbury Encyclopedia of Popular Music of the World. His book *The Music for Solo Piano of Yannis A. Papaioannou up to 1960: An Analytical, Biographical and Contextual Approach* was published in 2010. During the academic year 2014-2015 he gave a lecture for the Greek Program of the Columbia University in New York and he was the keynote speaker for the South Central Chapter Conference of the College Music Society (Tahlequah, U.S.A., 3/2015). Kostas is also an active pianist and has given concerts in Greece, U.S.A., UK, Czech Republic and Belgium. His CD for Naxos with music by Yannis A. Papaioannou was awarded a distinction from the Association of Greek Music and Theatre Critics in 2014. He is a founding member and the treasurer of the Greek Musicological Society.

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**Denis Collins, PhD**

University of Queensland, Australia

**Jason Stoessel, PhD**

University of New England, Australia

### **Music as symbolic image: Christological narratives in *Agnus Dei* movements of Renaissance masses**

The Roman Catholic celebration of mass provided Renaissance composers with a contextually rich source for extramusical intellectual traditions, which they could access through many types of imagery embedded not only in the visual spectacles of daily occurrences of the mass but also the many exegetical and symbolic associations that infused every aspect of the mass texts. Composers were acutely aware of the wealth of ideas and traditions behind the texts that they set, and they strove to create musical representations to match the depth and vigour of the achievements of all other intellectual domains. While each movement of the mass has attracted extensive scholarship on its musical settings, the present

paper will focus on the *Agnus Dei* movement and examine how different kinds of imagery reinforce the Christological message. In particular, we will assess how compositional devices such as retrograde motion or inversion could symbolize Christ's journey to earth from heaven and back again or how the Lamb of God (*Agnus Dei*) provides a potent image of the avenging warrior through the Mystical Lamb from the Book of the Apocalypse. Composers such as Guillaume Dufay and Josquin Des Prez took seriously the Christological narratives embedded in the *Agnus Dei* text, and their settings of this movement in their *L'homme armé* masses in particular provide subtle but technically astute compositional readings of the threefold iteration of the text. Furthermore, their awareness of the Fraction of the Host, which occurs during recitation of the *Agnus Dei*, is reflected in numerous ways including canonic imitation according to rubrics referring to the nature and divisions of the Divinity. Such musical representations of this sacred text were not lost on other artists and intellectuals, and we find, for instance, the *Agnus Dei* 2 from Josquin's *Missa L'homme armé sexti toni* appearing notated in triangular shape in Dosso Dossi's *Allegory of Music*, thus contributing to a shared intellectual tradition between the arts at this period. We will conclude by commenting further on the symbolic significance of canonic techniques in Renaissance imagery and also the specific role of the *Agnus Dei* movement as a manifestation of this significance.

**Dr. Denis Collins** is a Senior Lecturer in Musicology at the University of Queensland, Brisbane, Australia. His research interests are in Renaissance counterpoint, Bach studies, and digital musicology. His publications include several edited books and two dozen articles and book chapters on the history and techniques of counterpoint, especially canon, in early modern music. He is an Associate Investigator (2013-17) with the Australian Research Council's Centre of Excellence for the History of Emotions. His recent articles have appeared in Oxford Bibliographies Online, *BACH: the Journal of the Riemenschneider Bach Institute* and *Collaborative Creative Thought and Practice in Music* (ed. M. Barrett, 2014).

**Dr. Jason Stoessel** is Adjunct Research Fellow and Lecturer in the School of Arts, University of New England, Armidale, Australia. In 2013 he was Balzan Programme in Musicology research visitor at the Faculty of Music, University of Oxford, examining 13th- and 14th-century trans-Eurasian musical contacts. He is an Associate Investigator (2014-17) with the Australian Research Council's Centre of Excellence for the History of Emotions. His research focuses upon late medieval music and culture, music and humanism in early fifteenth-century Padua, intercultural musical contacts in late medieval Eurasia, and digital musicology. His recent articles have appeared in *Early Music*, *The Journal of Musicology*, *Music and Letters* and *Viator*.

**Stefan Cvetković, PhD candidate**

Department of Musicology

Faculty of Music, University of Arts, Belgrade

**Visual representations of classical music in the popular context:  
Ivo Pogorelich in the ex-Yugoslav magazines**

The paper discusses the transgressive behavior of classical pianist Ivo Pogorelich (1958) as the hero of his generation. As an outstanding musician who acquired worldwide fame in the early 1980s, he strived to resist the traditional conventions of the public representations of classical music, both on the stage as well as in a media context. It turns out that the visual reflections of his fashion style, manners and attitude simply led to the popularisation of classical music in the countries of the former Yugoslavia. However, these aspects of Pogorelich's behavior had the role in attracting attention to his uncompromising high artistic expression. The author of this paper examines the strategies used by editors of ex-Yugoslav magazines for the purpose of including a classical music figure in the sphere of popular culture.

**Stefan Cvetković** (Belgrade, 1983) graduated from the Faculty of Music in Belgrade in 2010 with The Vlastimir Perić Award. He attends his PhD studies at Department of Musicology where he works from 2015 as assistant teacher at the courses of Methodology of scientific work and Methodology of teaching the history of music. From 2011 till 2015 he acted as Music editor at The Third Program of Radio Belgrade where he realized several hundred radio programs dedicated both to historical and contemporary, creative and performing practice, in country and abroad, and currently he is engaged in the same institution as Music critic and author of various thematic programs in the field of music performing. The specific field of his scientific interest is history and theory of pianism, with focus on the modernistic epoch practices. He participated in numerous scientific meetings and symposiums in country and abroad and he publishes his works in different types of professional publications. He is the member of Composers Association of Serbia, and Serbian Musicological Society.

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**Nikola Dedić, PhD**

Faculty of Music, University of Arts, Belgrade

**Improvisation as a medium of (Modernist) music and painting**

The paper problematizes the status of improvisation in arts with a particular focus on the relationship between music and the visual arts. Following Stanley Cavell's thesis, we will first develop the notion of the artistic medium: the medium in arts is not only the material used for the production of an artistic piece but rather the use of that material; apropos this, we claim that the medium of music is not only sound but rather the use of that sound (the musical medium is

also fugue, sonata, and improvisation). The notion of improvisation will be connected with debates about Modernism and the modernist conception of image, but also about the use of language in the spirit of Ludwig Wittgenstein's philosophy: the use of language is not based on *a priori* rules, but rather on the ability to project words and concepts from one context to another, i.e. on the ability to improvise. The absence of *a priori* criteria in the creation of art is the basic characteristic of Modernism.

**Dr. Nikola Dedić**, associate professor of art history at the Faculty of Music, University of Arts in Belgrade. His books include: *Utopian Spaces of Art and Theory after 1960* (2009), *Towards Radical Critique of Ideology: From Socialism to Postsocialism* (2009), *Triumph of Contemporary Art* (co-author, 2010), *Less than Human: Srđan Đile Marković and Undergorund Figuration* (2011) and *A Painting in the Age of Media: Dragomir Ugren* (2011).

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**Marija Dumnić**, PhD candidate

Institute of Musicology, Serbian Academy of Science and the Arts, Belgrade

### **The Soundscape of Nostalgia: Preliminary Research of Musical Preferences in Skadarlija**

Skadarlija is a tourist quarter in the capital of Serbia and its brand identity is built on the image of bohemian "old Belgrade". The representativeness of this area meant to attract tourists is achieved both visually, through specific architecture and restaurants, and through music performances. Music in Skadarlija is performed by specific orchestras (tamburitza or *ad hoc*) in the taverns lining the street, which jointly create the specific soundscape of this quarter. The music performances are distinguished by a very dynamic interaction between the musicians and the audience; moreover, the repertoire, as one of the most important factors of performance, consists of regional folk/popular musical practices which in different ways correspond to the discourse of nostalgia (emphasising "starogradska muzika"). This paper will show the preliminary results of the research related to musical preferences of Skadarlija's audience and how this particular urban soundscape is interactively made. This will include the questions of the musical representations of Skadarlija, the interrelation between folk music and affect, as well as the typical understanding of "old urban music". The methods of research are sound walks and field recordings of performances, as well as interviews with musicians and members of the audience. Moreover, this paper will also use the example of the Skadarlija soundscape to pose the questions of taste and personal images about folk music.

**Marija Dumnić** is a Ph.D. Candidate at the Faculty of Music (University of Arts, Belgrade), currently completing her dissertation *Historical Aspects and Contemporary Performing Practices of the "Old Urban Music" in Belgrade*. She has been a Research

Assistant at the Institute of Musicology SASA since 2011, also participating at digitization projects, as well as the project “City Sonic Ecology — Urban Soundscapes of Bern, Ljubljana and Belgrade”. Marija has been publishing in national and international peer-reviewed journals and edited books. She was Teaching Assistant at the Faculty of Music in Belgrade during the academic year 2014/15. Her research interests include: music in the Balkans, methodologies in ethnomusicology and popular music studies, applied ethnomusicology, sound archiving, soundscape. She is currently member of ICTM, IASPM, BFE, ESEM, as well as several national professional organizations.

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### **Aleksandar Đaković**, PhD student

University of Arts, Belgrade

### **The Role of Music in Silent Movies**

This paper discusses the development of film scores, and more exactly, music in film in Western Europe and North America from 1895 to 1927. The aim is to explain the purpose, role and function of music in film in this period, the reasons for the introduction of sound and music in film, the relationship between image and sound and the influence of one on the perception of the other, i.e. their synthesis. Taking into account the specific topic – the role of music in silent movies – the work not only deals with the period, i.e. the epoch of silent films, although this epoch occupies a central place, but makes a comparison with “talkies” (films made using sound) and determines the score of silent films as a precursor and role model in all subsequent approaches to talkies. The methodology used is comparative, using written materials by contemporary authors dealing with music in film, and also the literature of the first theoreticians and practitioners written during the 1910s and 1920s, especially at the time of silent film. We also use the literature by authors who lived and worked at the beginning of the sound era as well as works by authors who lived and worked in both epochs, and who summarized the achievements of silent film, i.e. the music in a silent film, in their theoretical work and dealt with the relationship between silent film and its impact on talkies. This paper aims to demonstrate the continuity in the development of film music from opera, through silent to sound film today, as well as to demonstrate the importance of music in film and explain its role in this medium.

**Aleksandar Đaković** was born on 8th September, in 1983 in Sremska Mitrovica. Primary and secondary school finished in Belgrade, in music school “Stankovic”.

Graduated musician – bassist, master theorist – arts and media. Currently a doctoral student of scientific studies “Theory of Arts and Media” at the University of Arts in Belgrade.

Earned a bachelor’s degree studying under the old system of study at the Faculty of Music, University of Arts in Belgrade, department of stringed instruments in the class of Professor Slobodan Gerić. Master degree obtained from the University of Arts in Belgrade.

grade, under the program “Theory of Art and Media,” and master thesis titled “The role of music in the silent film,” under the mentorship of prof. dr. Nevena Dakovic, defended on 07. October, 2015. Currently doing his PhD studies at doctoral program in scientific studies in the same department.

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**Isaac Diego García Fernández, PhD**

Universidad Internacional de la Rioja, UNIR

**Miguel Álvarez-Fernández, PhD**

Universidad Europea de Madrid, UEM

### **Between sonic and graphic gesture: The visual music of Llorenç Barber**

The analysis of Llorenç Barber’s work reveals different approaches to the possibilities of graphic scores in the fields of experimental music and sound art. The Spanish composer, sound artist and bell ringer, born in Valencia in 1948, founded and took part (between 1973 and 1982) in the “Actum” art collective. In this period, and under the influence of American minimalism and participatory art, Barber developed visual scores aimed at a rich and spontaneous musical expression. A ‘democratic’ approach to musical notation (avoiding the symbolic barriers typical of certain middle-European *avant-garde* movements) produced these —somewhat naïve— scores.

In a second period, in which Barber envisioned musical works planned for huge outdoor spaces (such as lakes, bullrings or even entire cities), the composer sketches huge schematic scores that combine topographical and temporal information (as well as symbolic and iconic references for the numerous performers). Massive sound textures, coming from different —and frequently itinerant— points in space are represented through visual elements, so the graphic gesture becomes a fundamental aspect of the compositional strategy.

More recently, these visual gestures have been reduced to a minimum. This approach to visual music, named ‘músicas vivivas’ by Barber, generates silent compositions in which the score becomes an autonomous artistic work. In spite of that apparent ‘silence’, these pieces call for an expansion of listening, stimulating infinite musical possibilities.

This analysis may open a space for thinking about a bidirectional relationship between sound and graphic gesture, a feedback loop through which the score might be considered both a symbolic representation of sound and a source of new musical behaviors, and both as a (primarily) functional element and as an artistic work by and in itself.

**Isaac Diego García** (Madrid, 1978) is a musicologist, composer, sound artist, performer and singer. In 2011 he finished his Ph. D. in experimental music in Spain at the University of Oviedo. He has studied classical guitar, renaissance lute, voice and choir conducting at different conservatories in Madrid and Oviedo University, Spain. Since 2003 he has been working in diphonic chant with several sound artists such as Llorenç Barber and Michael Ormiston, and since 2011 he has been teaching diphonic chant at different workshops. In 2009 he was a guest researcher at the Experimental Intermedia Foundation in New York with the composer and video-artist Phill Niblock.

Isaac Diego is a teacher of music at the International University of Rioja (UNIR) and the European University of Madrid (UEM).

Since 2008 Isaac Diego has been the artistic director and conductor of “Proyecto 23”, a vocal group dedicated to experimental music and intermedia art.

His works have been mostly performed in Spain, Germany and United States at different universities, institutions, sound galleries and festivals such as Villa Elisabeth (Berlin), Auditorio Nacional (Madrid), Fundació Joan Brossa (Barcelona), Matadero-Madrid, Experimental Intermedia Foundation (New York), Harvard University (Cambridge), and others.

**Miguel Álvarez-Fernández** (Madrid, 1979) holds a PhD in Musicology by the University of Oviedo and also started his studies of Composition at the conservatory of San Lorenzo de El Escorial (Madrid), continuing them later in Germany (Darmstadt, Kürten —under Karlheinz Stockhausen— and Berlin). He has been both guest researcher and guest composer at the Technical University of Berlin (TUB), and has also taught at the University of Oviedo, always focusing in the aesthetics of contemporary music and sound art. He currently teaches at the Universidad Europea de Madrid (UEM).

Álvarez-Fernández has lectured in different Spanish universities (Universidad Complutense, Universidad Autónoma, Universidad Carlos III —all of them in Madrid—, Universidad Pompeu Fabra —in Barcelona—, Universidad del País Vasco, Universidad de Zaragoza, Universidad de Sevilla, Universidad Politécnica de Valencia, Universitat Rovira i Virgili —in Tarragona—...), and contemporary art/culture centers (Museo Reina Sofía, La Casa Encendida, Residencia de Estudiantes, Intermediae, Medialab-Prado, CaixaForum —all of them in Madrid—, Arteleku —San Sebastián—, Centro de Arte La Regenta —Las Palmas de Gran Canaria—, Centro de las Artes de Sevilla, etc.).

He has also lectured at the University of Cologne (Germany), the Aalborg University Esbjerg (Copenhagen —Denmark—), the Euro Balkan Institute (Ohrid —Republic of Macedonia—), the 40th Baltic Musicological Conference (Vilnius —Lithuania—), the Interzone Festival (Novi Sad —Serbia—), the Cervantes Institute at Harvard University and the New York University (both in the United States).

His writings have been published in different collective volumes and artist's catalogues, as well as in journals and magazines such as Ideas Sónicas / Sonic Ideas, Hz Journal, Ritmo, Quodlibet, Minerva, Audioclásica, Arte Contexto, Doce Notas Preliminares, Sul Ponticello, Pasajes. Arquitectura y crítica, Revista de Musicología and Espacio Sonoro, among others.

Miguel Álvarez-Fernández hosts, since 2008, the weekly broadcast *Ars Sonora*, devoted to experimental music and sound art, at Radio Clásica / Spanish National Radio.



## **Stamatia Gerothanasi, PhD**

Aristotle University of Thessaloniki, Greece

### **Music in image in the performance of the opera *The Rake's Progress***

The focus of my paper is on the opera of Igor Stravinsky *The Rake's Progress* (an opera in three acts/ fable by W. H. Auden and Chester Kallman), particularly as put on stage by the director Arila Siegert (<http://www.arila-siegert.de/main/en.htm>) at the State Opera of Schwerin, Germany. The premiere was on April 17<sup>th</sup>, 2015 (Musical director: Gregor Rot, Stage director: Arila Siegert, Stage scenery: Moritz Nitsche, Costumes: Marie-Luise Strandt).

As a soloist of the ensemble of this theater I performed the role of Anne Truelove. Due to my double identity as a performer (opera singer) and as a musicologist I will attempt to delve into specific parts of the opera which I performed (solo scenes and ensembles) in order to investigate the relationship between the musical aspects of the composition and the linguistic elements of the libretto together with the extralinguistic elements of the scenical realisation which is based on image schemata. It needs to be noted that Arila Siegert is a dancer (with a background in expressionist dance), choreographer and director. Her aim is to allow the expression of the individual sensibilities of single characters in the opera by creating a choreography that channels inner movement as outer movement through a natural body dance. What is important to her is the elaboration of the opera through the gesture of music elements.

Special emphasis is assigned to the extralinguistic elements of her directions, that is on the gestures that reflect central image schemata like horizontality, verticality and cyclical motion. These gestures are combined with the linguistic elements of the libretto and the musical elements of the composition.

My aim is to show, on the one hand, from the internal point of view, that of the performer, how the musical and linguistic elements of the part of Anne are expressed and intensified by means of extralinguistic elements (body language). On the other hand, taking the external perspective of the musicologist, I intend to get out of the actual act of performing and investigate the impact of this multi-modal image of the performance as a whole.

**Stamatia Gerothanasi** received BA (2005) and PhD with distinction (2014) both from the Department of Music Studies, Aristotle University of Thessaloniki, Greece. Diploma in Piano Performance and Diplomas in Harmony, Contrapunct, Fuge and Orchestration (Conservatory of Northern Greece). Diploma (2010) and Master in Music/Voice Performance (2013) from Folkwang Universität der Künste (Germany) in the class of Kammersänger Prof. Jan-Hendrik Rootering and active participant in masterclasses with Olaf Bär, Kurt Equiluz, Brigitte Fassbaender, Edith Mathis, Marjana Lipovšek among others. Member of the ensemble of the State Opera of Schwerin (Germany) from the season 2012–2013 with appearance in the roles of Susanna (*Le nozze di Figaro*), Tatyana



(*Eugen Onegin*), Mimi (*La Bohème*), Rose (*Dead Man Walking*), Baronin Freimann (*Der Wildschütz*), Anne (*The Rake's Progress*), Violetta Valéry (*La Traviata*), Pamina (*Die Zauberflöte*) among others. Holder of the State Scholarships Foundation (I.K.Y.) (2008–2011) for the completion of the PhD studies, scholarship of the Folkwang Universität der Künste (Exzellenzstipendium) (2010), scholarship of excellence financed from the Research Committee of Aristotle University of Thessaloniki (2011). Scholarship holder of the Richard-Wagner-Verband Cologne (2012) and member of this society since 2012. Holder of the DAAD prize (2011) and the Conrad-Ekhof prize (season 2012–2013) due to outstanding performance (State Opera House, Schwerin). Main field of research and publications in the analytical and interpretative approaches of musical dramaturgy. Since August 2015 post doctoral researcher on “The study of opera in the framework of the Greek Society of Musicology” (research group supervised by Prof. E. Nika-Sampson, School of Music Studies, Aristotle University of Thessaloniki, Greece).

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### Joris de Henau, PhD

University of Durham, UK

### ‘Ideas Are to Objects as Constellations are to Stars’: Reading Morton Feldman’s Instrumental Images Dialectically

In this paper I will explore the work of Morton Feldman in light of his critique of Henri Bergson’s temporal dualism – *temps espace*, spatial time and *temps durée*, lived time – drawing on his writings and the compositional technique of the *instrumental image*. This critique is evolved in philosophical terms by drawing on Walter Benjamin’s notion of the *dialectical image*. A *mapping* of the conceptual space of the composer – one which suspends time and space in instrumental images – in these dialectical terms may in turn further illuminate Benjamin’s famous aphorism that ‘ideas are to objects as constellations are to stars.’ Feldman and Benjamin similarly point to the understanding of images as *temporal*, and not simply as fixed spatial essences. Feldman confronts the centrality of the ‘construction’ of traditional compositional space, as reducing musical time to something to be ‘counted out in seconds’ (in his phrase, ‘music-in-time’) whilst proposing a new understanding of ‘music-as-time.’ By refusing to subsume his music to ‘the horizontal continuity’ of the traditional (chronological) conception of musical temporality, the vertical, *spatial* aspect of music – through the ‘juxtaposition of registers’ – could be developed. Rather than constructing sequences of pitches, rhythms and harmonies, Feldman’s compositional approach governs a set of *textures*. In this regard, Feldman argues for a music *between categories* allowing for the creation of a series of *instrumental images*, as presented in his *On Time and the Instrumental Factor* (1971); here, one state of sound or *image* is transformed in an a-directional, multi-perspectival fashion through montage, rather than following a hierarchical design. Its goal is to oppose the (empty)

clock-time with that of *abstract experience*, which Feldman found in the work of the Abstract Expressionists. Benjamin, analogously, critiqued universalist conceptions of time – the additive method of the ‘mass of data [which] fills the homogenous, empty time’ [Benjamin, *Illuminations*, p. 254]. What appears is a dialectical image, a constellation which exists momentarily, never to be repeated, in a moment of *dialectics at a standstill*. It is precisely this notion of the image as an alternative to conceptual universalism which makes this Benjaminian approach to contemplating artworks sympathetic to Feldman’s music.

**Joris de Henau** has recently received his PhD from the University of Durham, UK. He also holds a BA and MA from the University of Leuven (Belgium) and an MPhil (DEA) from the Sorbonne. His doctoral thesis is titled *Towards an Aesthetics of the (in)formel: Time, Space and the Dialectical Image in Varèse, Feldman and Xenakis*. Joris has won an interdisciplinary competition in Vilnius, Lithuania (2013), presented at international conferences in Great Britain, Greece, Ireland, France, Germany and Belgium and published articles in scholarly journals.

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### **Ana Hofman, PhD**

Institute of Cultural and Memory Studies, Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana

### **Sounding Political Subjectivity in a Neoliberal City**

Spreading neoliberal economies and globalization have produced new patterns of “managing” cities but also provoked more an action-oriented city population and self-organizational practices in shaping public policy which confront the interests of corporate capital. This has resulted in the various expressions of discontent, including in the light of activist music-making, which use music to raise a voice against such radical cultural and symbolic reconstitutions of the city. In the last few years, not just main city squares but also marginalized city neighborhoods, abandoned factories or neglected monuments, have, through various kinds of protests, become spaces for shaping new models of political participation. The paper aims to show how the intensity of sensorial experience in co-creating urban soundscapes prompts individuals to enter the field of the political and to engage as active agents in the post-Yugoslav context, using the examples of two cities, Ljubljana and Belgrade. It strives to offer a more nuanced model for thinking about political soundscapes and grassroots music activities, power, control and resistance today.

**Ana Hofman** is a research fellow at the Institute of Culture and Memory Studies of the Slovenian Academy of Science and Arts in Ljubljana and lecturer at the Faculty of Humanities of University of Nova Gorica. Her research interests include music in socialist and post-socialist societies, music and gender, music and cultural memory, ap-

plied ethnomusicology and music in neoliberalism, all related to former Yugoslavia and post-Yugoslav societies. She has published many articles and book chapters. Her recent monograph: *Music, Politics, Affect: New Lives of Partisan Songs in Slovenia* (ZRC SAZU 2015), *New life of partisan songs* (XX vek, 2016) deals with the musical reactualizations of cultural memory on anti-fascism in post-Yugoslav context. She was a visiting researcher at the Department of Music of the University of Chicago, the Institute of Social Anthropology Max Planck in Halle, the Center for Southeastern European Studies of University of Graz and School of Music of the Federal University of Rio de Janeiro.

**Alexander Hunter, PhD**

Australian National University

### **Inter/Re/In/Action between sound, image and space in improvised immersive polymedia events**

Interactive polymedia events involving improvisation encourage and facilitate complex relationships between both participants and the media being utilised. In these flexible performance spaces, audience and performer are given the opportunity to form their own series of shifting, personal narratives, taking an active role as 'author'.

A series of performances given by the Australian National University's Experimental Music Studio will be used as a vehicle for this discussion. These performances take place in segmented spaces (including open and outdoor), allowing for varying degrees of visual and aural separation. Both performers and audience members are encouraged to utilise devices controlling both sound and image production in order to directly influence both their experience, and the experiences of others. These decisions (action, reaction, interaction, inaction) are necessarily based on complex relationships outside of reasonable fields of control and predictability.

This paper has two goals: (1) To use the concept of *différance* to discuss and deconstruct connections and relationships between the various roles involved in these events, and the ways in which sonic, visual and spatial materials influence the experiences of all participants. (2) To evaluate the dis/mis/use of technology by all levels of participants, in order to discover avenues for future research and innovation in interactive polymedia events.

**Dr Alexander Hunter** studied composition, double bass, viola da gamba and ethnomusicology at Northern Illinois University, and received a PhD in composition from Edinburgh Napier University. Currently lecturing at the Australian National University, Hunter teaches composition and theory and directs the ANU Experimental Music Studio. His work as a composer is based on open works, which encourage a fluid relationship between composer, score and performer. Hunter's current performance-led research

is based on his participation in a trio of improvisers utilising the combination of open works, early instruments, and electroacoustic techniques and spatialisation.

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### **Dragana Jeremić-Molnar, PhD**

Department of Musicology,  
Faculty of Music, University of Arts, Belgrade

### **Aleksandar Molnar, PhD**

Faculty of Philosophy, University of Belgrade

## **Discomfort, visualization, and the new quest for dramatic coherency of *Parsifal***

*Parsifal* has a special place not only in Wagner's oeuvre but in the history of opera (performance) as well. In his writings, letters, and private conversations Wagner was rather silent about all the layers of meanings and sacral symbols he provided *Parsifal* with (Cosima thus noted: "er deutet mehr an dann, als er ausspricht, den Gehalt dieses Werkes, 'Erlösung dem Erlöser'"). Yet he believed that *Parsifal's* ideological and religious message could be correctly decoded in the special acoustics and atmosphere of Bayreuth Theatre (therefore he repeatedly demanded that the work should be saved from the "Bedürfnissen unsrer gemeinen Opernroutine").

In her essay "Unbehagen am *Parsifal*" Nike Wagner divided the performance history of this work into two main phases. In the first phase Wagner's stage directions were strictly followed. This approach to staging enabled the audiences to experience *Bühnenweihfestspiel* according to Wagner's wishes. The second phase of staging was dominated by a growing discomfort (inherent to *Parsifal*), that manifested itself best in the imperative of desacralization. The most problematic outcome of desacralization was the hiatus between the closing ritual and new profane *Mise-en-scène*. With its aura lost, the dramatic coherence of *Parsifal* was also gone. In this paper the authors will consider those contemporary settings of *Parsifal* that rhyme visually with Wagner's dramatic requirements. They will try to demonstrate that interwovenness of the four main characters' fates (*Parsifal*, *Amfortas*, *Kundry*, and the *Gral Community*) into the final act of regeneration could still be taken as the most reliable guide in the regaining of the dramatic coherence of the work and in enabling the further search for new plausible interpretations.

**Dragana Jeremić-Molnar** (1974) is Professor at the Department of Musicology, Faculty of Music in Belgrade. She also teaches courses at the University of Arts in Belgrade and Academy of Arts in Novi Sad. She is the DAAD-Alumni. She is author of several books: *Nineteenth-Century Serbian Piano music* (2006), *Richard Wagner, constructor of "genuine"*

reality (2007), *Redemption of son's imaginary grieves. Modest Mussogskij's "Œdipus" and "Lybian", Redemption of father's imaginary grief. Modest Mussogskij's "Boris Godunov"* (2008). Together with Aleksandar Molnar she wrote *Myth, ideology and mystery in Richard Wagner's Thetralogy* (2004) and *Retreat of Sublime and Conquest by Avant-garde in the Music of Modern Epoch* (in two volumes, 2009).

**Aleksandar Molnar** (1963) is Professor at the University of Belgrade, Philosophical Faculty. He teaches History of political and sociological theories, Classical sociological theories and Sociology of music. He is DAAD- and Roman Herzog-Alumni. His most important books are *People, Nation, Race* (1997), *Treatise on Democratic Constitutional State* (in five volumes, 2001–2006), *Sun of Myth and Carl Schmitt's Long Shade* (2010). Together with Dragana Jeremić-Molnar he wrote *Myth, ideology and mystery in Richard Wagner's Thetralogy* (2004) and *Retreat of Sublime and Conquest by Avant-garde in the Music of Modern Epoch* (in two volumes, 2009).

**Suzanne Kassian, PhD**

Université Paris-Sorbonne, Paris-IV

### **Le transfère image/musique dans les enluminures des messes d'Ockeghem du Codex Chigi C VIII 234.**

Je voudrais proposer une communication au sujet du transfère image/musique dans les enluminures des messes d'Ockeghem du Codex Chigi C VIII 234.

Le Codex Chigi C VIII 234, conservé à la Bibliothèque Apostolique du Vatican, a fait l'objet de nombreuses recherches pendant plus de cent cinquante ans. Malgré le nombre important des chercheurs du XIX<sup>e</sup> et au XXI<sup>e</sup> siècle qui ont consacré leurs travaux à son étude, ce Codex continue de soulever des questions. Parmi eux se trouve l'analyse de ses nombreuses enluminures. Sur 289 feuillets du format de 368 X 270, 52 sont décorés. Cette communication se concentrera sur l'étude d'une dizaine de ces enluminures à travers la réappropriation du style flamand du XV<sup>e</sup> siècle et l'analyse de nombreuses liaisons entre l'image et la musique de la messe d'Ockeghem.

Dans les années quatre-vingts du XV<sup>e</sup> siècle on constate un changement de paradigme dû à la présentation des enluminures dans les manuscrits peints au Pays-Bas. Les ateliers de Bruges et de Gand élaborent un nouveau style dans lequel les phénomènes d'emprunt et de transcription ont pris une importance croissante. Parmi les différents principes développés, le principe de la symétrie il y est dominant. Il prend plusieurs dimensions : la symétrie dans la présentation de la nature (des arbres, par exemple), des groupes (les musiciens), dans les marges des drôleries, dans la présentation héraldique, etc. Le respect des proportions est également marqué dans la taille des enluminures.

L'étude montre une liaison étroite entre l'enluminure et la musique de la messe

d'Ockeghem copiée sur ces pages. L'enluminure présente une sorte de narratologie avec la disposition symétrique de deux images, ce qui permet d'obtenir une certaine progression dans la présentation du sujet. Ces petites scènes narratives sont diverses. On y trouve des scènes religieuses, profanes, morales, mystérieuses, blasphématoires.

Cette liaison étroite entre image/musique pourrait avoir plusieurs raisons. D'abord, l'influence de l'humanisme et de la peinture italienne. Ensuite, l'influence du principe esthétique de *varietas*. Puis, les particularités de la mise en page d'un manuscrit musical. Enfin, la transformation des pages enluminées en de véritables tableaux miniatures narratifs.

**Suzanne Kassian**, musicologue, Docteur d'Etat et Maître de Conférences en musicologie, Université Paris-Sorbonne, Paris-IV. Membre de la Société Française d'Analyse Musicale, de la Société Française de Musicologie et de l'Association Musique Ancienne en Sorbonne. Spécialiste de la musique du Moyen Age tardif et de la Première Renaissance. Le sujet principal de la recherche : étude des particularités de la pensée musicale et du processus de composition dans l'œuvre musicale du Moyen Age tardif et de la Première Renaissance, les particularités de la manifestation du principe de la *varietas* dans la musique franco-flamande, le Codex Chigi C VIII 234.

**Neda Kolić**, PhD student

Department of Musicology  
Faculty of Music, University of Arts, Belgrade

### **Mondrian's "transdance": The transposition of music and dance movements into picture**

The creator of neoplasticism in painting and one of the most influential abstract painter, Piet Mondrian (1872–1944), was an ardent lover of the modern dances of the 1920s, and for that reason, in his lifetime, he was known as "The Dancing Madonna". He passionately danced the Charleston, the Tango and the Foxtrot to the rhythms of (then especially popular) jazz, not only in the ballrooms but also in his art studio. It is doubtless that he was exploring his own world of painting through dance movements, thus the paintings *Foxtrot A* (1930) and *Foxtrot B* (1929) could be considered as a kind of testimony as well as Mondrian's homage to the modern dance of the same name. Thinking about Schopenhauer's thoughts that the task of every observer is to reveal the 'truth' of the artwork, in accordance with their understanding and education, this analysis and explication of the aforementioned paintings is going to be made not in the manner of art historians or theoreticians of painting, but from the viewpoint and imagination of one musicologist. Mondrian transposed the dance, and therefore the music, into painting in his own recognizable way – with abstract superposing of different lines and (not) colours. Did he want to display the main characteristics of the Foxtrot and jazz?

Which function and significance did it have in the process of creating his own abstract, neoplastic poetics? Could the knowledge of these (music and dance) elements help us to understand Mondrian's painting better? What characteristics of Foxtrot and jazz attracted the painter? Do and those elements correspond to ratio of black lines and primary colours and not colours presented on paintings, and if so, to what extent? Did Mondrian in the Foxtrot and jazz, formulate the idea of that "dynamic balance" which he wanted to achieve on canvas?

**Neda Kolić** (1991) graduated in 2014 from the Faculty of Music in Belgrade, at the Department of Musicology, with thesis *Personal "bells" of Arvo Pärt – tintinnabuli concept in the case of two early works*, under the mentorship of Prof. Mirjana Veselinović Hofman, PhD. She has completed her MA theses in 2016 and she is currently PhD student. As author she presented papers at student simposia, radio shows, etc. some of which are published. At roundtable debate "Musical Identities and European Perspective: an Interdisciplinary Approach" at Faculty of Music in Belgrade, Neda presented the paper *When painting speak music language – 'composer' Paul Klee*, under the mentorship of Prof. Tijana Popović Mladjenović, PhD.

**Predrag I. Kovačević**, PhD student

Department of Musicology

Faculty of Music, University of Arts, Belgrade

## **The transposition of Arnold Böcklin's Painting *Island of the Dead* into the Medium of Music**

Arnold Böcklin (1827–1901), the Swiss symbolist painter, painted in 1880 one of the most famous paintings of symbolism, that is, the *fin de siècle*, entitled *Island of the Dead*. Between 1880 and 1886 Böcklin created a total of five versions of the painting and in 1888 he painted *Island of Life* as the antipode to *Island of the Dead*. All these versions of the painting reveal a trend of (double) *transformation* (from one painting to another) in terms of colour and theme. The painting *Island of the Dead* had a profound effect on the public and sparked the interest of numerous artists who reproduced its content (in the same medium – painting) or *transposed* it into new art media (literature, theatre, music, film and television) – Salvador Dali and Fabrizio Clerici in painting, August Strindberg in theatre, James Ballard and Roger Zelazny in literature, Val Lewton and Norman McLaren in film, and many others. The transposition from the medium of painting into the medium of music is particularly important and interesting. Out of the numerous music works composed to the theme of Böcklin's painting, for the purposes of this paper we examined compositions by Andreas Hallén (*Die Toteninsel*, op. 45, 1898), Sergei Rachmaninoff (*Остров мёртвых*, op. 29, 1909), Max Reger (*Die Toteninsel*, op. 128, 1913) and Fulvio Caldini (*L'isola di Böcklin*, for electronics and samples, op. 85, 2001). The paper will focus on the *transposi-*



tion of Böcklin's painting into music media (from acoustic to electronic) as well as the potential levels of relationship between the auditory (sound) and the visual (image) and the interpretations of their correlations. It will specifically examine the way in which Böcklin's *Island* influenced musical conception (form, timbre, compositional-technical procedures and so on) in the works of the aforementioned composers.

**Predrag I. Kovačević** was born in Arandjelovac (Serbia) in 1983. He graduated in Demography and got his MSc degree in Socioeconomic Geography from the Faculty of Geography of the University of Belgrade. He has worked at the Republic Agency for Spatial Planning, Belgrade, since 2008 and the Ministry of Construction, Transport and Infrastructure since 2014. As an author and co-author he has published several scientific papers in the field of demography and socioeconomic geography, and taken part in several international studies. He also graduated from the Department of Musicology of the Faculty of Music of the University of Arts in Belgrade. He has completed his MA degree at the Department of Musicology of the Faculty of Music of the University of Belgrade. His field of study focuses on musical stage genres, especially on *commedia dell'arte* and its significance for the development of opera and other genres. National music, as an important culturological phenomenon in research on the ethnographic and ethnological ambience of people and nations, became an interest of his musicological education. He took part in the symposium at the annual festival *Mokranjčevi dani* in Negotin in 2014. In 2015 he published a paper in the journal *Music* of the Musicological Society of the Federation of Bosnia and Herzegovina entitled "A Dance of Myths. Ariadne and Don Juan in a Dance for Life – An opera within an opera and a tone poem by Richard Strauss".

### **Biljana Leković, PhD**

Department of Musicology  
Faculty of Music, University of Arts, Belgrade

### ***Sound nomads – Rethinking the concept of sound artist/art***

I agree that artists tend not to be simply painters or video artists (or sound artists) anymore; but people who move across disciplines (Steve Roden, 2004).

Half the time I am a musician, and half the time I'm an artist, but mostly both together. So, I combine categories (Janek Schafer 2007, 54).

These two statements made by two sound artists, Steve Roden and Janek Schafer, reveal a few important characteristics that could be attributed to the practices dedicated to experimenting with sound: the category of sound artist/art is flexible, and because of that very 'elusive'; a sound artist is constantly and repeatedly in the position of crossing disciplinary and media boundaries, and networking departmental fields; a sound artist is someone who shifts between different disciplines using their strategies in searching for the creative potential of sound;



consequently, a sound artist is someone who transforms his/her own 'face'/'faces' and 'roles' in the art world. A sound artist, to resume, expands the established competence of an artist – both from the musical and visual sphere, reaching multiple artistic competencies (he/she is at the same time a musician/composer, visual artist, video artist, gallery artist, installation artist and so on). Therefore, an artist who works with sound (but also with images) acts 'in the middle', or more precisely, acts in the transitory space between categories (disciplines, media, sound and image, time and space, performativity and representativeness and so on), crossing their characteristics and principles on his/her own poetic field. A sound artist, thus, could be categorized as a nomad because he/she follows the "dynamic, non-linear, and hence less predictable pattern, which composes a zigzagging line of internally contradictory options" (Braidotti 2006, 44). Bearing in mind that the idea of a nomadic subject is "not predicated upon a stable, centralized Self", but rather on "non-unitary, multi-layered, dynamic vision" (Braidotti 7), it could be said that the concept of a sound artist represents one of the paradigmatic examples of nomadic artistic behaviour. This conclusion will be the starting point of my paper in which I will endeavour to problematize the idea of the sound artist as a nomad through specific examples of poetic practices.

**Biljana Leković** (1982, Belgrade), PhD, finished her PhD studies at the Faculty of Music, University of Arts, in Belgrade in 2015, defending her thesis with the title *Critical Musicological Research of the Arts of Sounds: Music and Sound Art* (under the mentorship of Vesna Mikić, PhD, Full-time Professor). She is assistant professor at the Department of Musicology, at the same institution. Her studies include sound art, sound studies, electroacoustic music, and other practices based on interdisciplinary researches of sound/music.

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**Sasha Lozanova, PhD**

University of Forestry, Sofia

### **The *Horo* Chain-Dance in Bulgarian Paintings from the Late 19th Century to the Late 20th Century: Imagery, Semantics, Symbolism**

As it is widely known, the *horo* chain-dance is a traditional and very popular folk dance in the Balkans. The dance has been comprehensively studied and analysed by music scholars. In the paper the author – an art critic and an ethnologist – studies the images of the *horo* dance in Bulgarian paintings from the late 19th century until the late 20th century. The works of art that are studied were produced by several generations of artists who represent separate artistic schools, styles and individual preferences. The analysis of such works reveals different visual, semantic and symbolic specific features of the *horo* folk dance. This is the thematic subject of the paper illustrated with examples – the different paintings themselves.

Time-permitting (given the short time provided for presenting the papers), archive pictures will be added to the text and the illustrations which document the folk dance. The pictures were taken at the start of the 20th century and the following period, and show *horo* dances performed in different Bulgarian towns and villages. The comparative analysis of the paintings and photos adds to our knowledge about the differences between the two arts and the semantics of the two types of images. The author uses the study tools of more than one scholarly discipline.

**Dr Sasha Simeonova Lozanova** is an art critic, historian and an ethnologist. She graduated History of Art from the Department of History of the Lomonosov Moscow State University. From 1975 to 1988 she worked in the Institute of Art Studies, Bulgarian Academy of Sciences, where she defended her PhD (1982). From 1989 to 2004 she joined the Institute of Folklore in the same Academy. She now teaches Art and Design Histories in Interior and Furniture Design Department, University of Forestry in Sofia where she holds a position from 1997. In 2015 she wins and ScD Diploma in New Bulgarian University with her book "Art in Design". She is an author of more than 110 research articles, 4 books and is a co-author in 2 more.

**Teresa Malecka, PhD**

Academy of Music, Krakow

### **Ekphrasis as the Category of Analysis of Musical Work Inspired by Painting and Literature**

The dominance of the features of colour and timbre in musical work over those considered traditionally important – melodies, harmony, rhythm and so on – is fundamental for "transmedialisation" or "intersemiotic transposition" characteristic of *ekphrasis*.

S. Bruhn, who had adapted the old literary category to music presents the following levels of the structure of *ekphrasis* in music:

- "1. a real or fictitious scene or story,
2. its representation in a visual or verbal text, and
3. a rendering of that representation in musical language."

In Polish music of the 19th and 20th centuries we can observe a number of symphonic poems inspired not only by literature but also by fine arts, mainly – painting. There are examples of programme music, with one level inspiration, while there are also cases of three levels of inspiration – *ekphrasis*.

The paper will show the transmedialisation processes, in fact the phenomena of *ekphrasis*, as a tool of analysis of some examples of Polish contemporary symphonic works.

Hence this could be discussed in terms of the re-presentation, transformation or transposition of features of the painter's style rather than scenes or stories he re-presented.

**Prof. dr hab. Teresa Malecka** is head of the Documentation Center of Kraków Composers' Output at the Academy of Music in Kraków, Editor-in-chief of the scientific journal *Theory of Music. Studies, Interpretations, Documentations* edited by Academy of Music in Kraków.

Research spheres: Russian music (Rimski-Korsakov, Mussorgski) contemporary Polish music (Penderecki, Górecki, Bujarski), theory of music: the word-sound relationship and that between the arts in a semiotic perspective. The author of books, of number of articles in Polish and European publications, the organizer and the participant of international congresses in Poland and abroad.

Member of the Artistic Board of Beethoven Festivals, of European Centre of K. Penderecki's Music, of the Council of National Centre of Science, of the Scientific Board of National Museum in Krakow.

## **Nikolaos Maliaras, PhD**

University of Athens

### **Byzantine Plucked String Instruments in Medieval Pictorial Sources**

Musical instruments have formed a very productive field of relations and cultural exchange among the civilizations surrounding the Mediterranean Sea throughout the ages. In the Medieval Period, the Byzantines and the Arabs dominated the Eastern Mediterranean, whereas Northern and Western European principalities came to deal with them mainly during the age of the Crusades. Many instruments now used in European art music can claim their origin in Byzantine or Arab times. This paper will attempt to follow the introduction and development of various kinds of plucked stringed instruments in Byzantine Civilization and their real or alleged relation to similar Ancient Greek types. Lyres, psalteries, harps, as well as short- or long-necked lutes will be discussed. The main source of this research will be pictorial sources found in manuscript illuminations, decorative objects or items of every-day use. Since the exact form of those instruments cannot be reconstructed with accuracy, the description of a mere general scheme must suffice. However, the circumstances under which those instruments were used can shed some light on understanding the secular music and social life of Byzantium. This will help us to regard the Byzantines from a point of view other than religious music, which is well preserved through musical manuscripts but did not use any instruments.

**Nikolaos Maliaras**, musicologist, served as a teaching fellow at the University of Crete. In 1995 he was elected a member of the teaching staff of the Department of Music Studies at the University of Athens. He gives lectures and seminars on music history and

analysis, musical instruments etc. Between September 2010 and August 2014 he chaired the Department. Since June 2011 he serves as the director of the Sector for Historic and Systematic Musicology and the Laboratory for the Study of Greek Music.

He has published seven books and numerous articles in Greek and international periodicals and has taken part in many international congresses in Greece and abroad. He is also a collaborator of the publications department of the Athens Concert Hall.

His scientific interests focus on and Modern Greek art Music of the 19th and the 20th centuries. He works on the analytical study of music by Manolis Kalomoiris and other representatives of the Greek national school as well as investigating the field of byzantine secular music and musical instruments through historical, philological, archaeological and pictorial sources. He has also published studies on certain aspects of the work of Bach, Brahms, Mendelssohn, Haydn, Stravinsky, R. Strauss, Chopin et al.

He is also the permanent conductor of the Students' Choir of the Department of Music Studies at the Athens University and of the "Manolis Kalomoiris Children's Choir. He is the Chairman of the Athens Youth Symphony Orchestra, Secretary of the "Manolis Kalomoiris Society" and Member of the Society of the Friends of the Greek Music Library.

### **Marija Masnikosa, PhD**

Department of Musicology  
Faculty of Music, University of Arts, Belgrade

### **Image after music and *vice versa*:**

#### **Early minimalist music and visual works of Vladimir Tošić**

Vladimir Tošić, author of the first minimalist composition in Serbia (*Mélange*, 1975), built his entire later compositional work on reductionist / minimalist principles. Simultaneously, Tošić was working on connecting sound (music) and images, resulting in his rich activity in the field of expanded media. Beginning in 1978, Tošić created a series of music graphics, music objects, installations, and video projections all representing his peculiar mode of audio-visual synesthesia. Commenting on his *Music graphics* and *Music objects*, Tošić stressed that he always "sees" sound like a movement of some masses or surfaces, which he then arranges in "an architectural way". His initial idea was always a symbiosis of sound and moving images (!), but its realizations (in different media) were slightly but essentially different, becoming, in the words of the composer – "relatively autonomous works".

The specific properties of these relatively independent works, with a common idea, are clearly legible, and therefore this paper will attempt to clarify the structural and poetic relationship between selected musical works by Tošić and their visual analogues. In addition, bearing in mind the specific relationship between American minimalism in music and in visual arts and their fundamental conceptual similarity, this paper will discuss the close relationship of Tošić's mini-

malist ideas with the basic “strategies” of both American minimalist music and minimal (visual) art.

The approach will be analytical, comparative and theoretical, with a significant strongpoint in Edward Strickland’s book – *Minimalism: Origins*, and in the fundamental comparative study by Jonathan W. Bernard, *The Minimalist Aesthetic in Plastic Arts and Music*.

**Marija Masnikosa**, PhD, musicologist, works as Associate Professor at the Department of Musicology of the Faculty of Music, University of Arts in Belgrade. She is engaged in teaching renaissance music, the history of Serbian music between the two world wars, and musical semiotics (for PhD students). Her research is focused primarily on the problems of contemporary minimalist and postminimalist Serbian music. She published two books: *Musical Minimalism – the American Paradigm and Differentia Specifica in Achievements by a Group of Belgrade Composers* (Belgrade, Clio, 1998.) and *Orpheus in Repetitive Society: Postminimalism in Serbian Music* (Belgrade, Faculty of Music, 2013). Marija Masnikosa is a member of the Society for Music and Minimalism since its founding in September 2007.

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### **Ivana Medić, PhD**

Institute of Musicology Serbian Academy of Science and the Arts, Belgrade

### **The Sights and Sounds of Belgrade Waterfront**

In this paper I address the recently initiated grandiose construction project Belgrade Waterfront, headed by the Serbian government, which promises to turn an area on the right bank of the River Sava, a formerly neglected and deprived area, into an exclusive residential, business, tourism and leisure hub. The “reculturation” projects in this area actually started a decade ago, as a bottom-up process, through the private entrepreneurship of the natives of Savamala who wanted to revitalise their neighbourhood, with the financial support of various European funds. They wanted to contest the notoriety of Savamala and turn it into a tourist-friendly area. Since they could not change the sights of Savamala, their first task was to create a soundscape that would attract visitors; the intervention in the soundscape had a crucial role in creating an effective community in terms of identity building and the politics of belonging. However, since 2012, a competing top-down initiative – Belgrade Waterfront – has jeopardised this endeavour, and some of the small clubs and cafes in Savamala have already been forcefully closed down and destroyed, to make room for the new grandiose edifices. My research is based on fieldwork grounded on ethnographic documentation of the visual and sound topography of Savamala. I conducted fieldwork during the first phase of the Belgrade Waterfront project, which included the demolition of informal Roma settlements, the reconstruction of the bicycle track, and a construction

of the Sava Promenade. While the sound of heavy machinery is yet to begin to dominate the area, the aim to intimidate the protagonists of the bottom-up reculturation initiative is mostly achieved by means of threatening visuals, including the ubiquitous flags of the investors, Eagle Hills, the armed security men who guard the model of Belgrade Waterfront in the Geozavod building, the machines parked near the river and so on. I analyse both the visuals and the sounds of the emerging Belgrade Waterfront as a battleground of conflicting ideologies and interests.

**Dr Ivana Medić** is a Research Associate with the Institute of Musicology at the Serbian Academy of Sciences and Arts, Visiting Research Fellow at the Centre for Russian Music, Goldsmiths (University of London) and a convenor of the BASEES Study Group for Russian and Eastern European Music (REEM). She is Head of the International project *Quantum Music*, co-funded by the European Commission's programme *Creative Europe* (2015–2018) and Head of the Belgrade team of the trilateral project *City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana and Belgrade* financed by the Swiss National Science Foundation (2014–2017). She has recently been appointed the Editor-in-Chief of *Musicology*, Journal of the Institute of Musicology SASA. Ivana Medić graduated and obtained an MPhil in Musicology at the Faculty of Music, University of Arts in Belgrade. In 2006, she moved to Manchester, where she completed her PhD thesis *Alfred Schnittke's Symphonies 1–3 in the Context of Late Soviet Music*, funded by the Overseas Research Award, School of Arts, Histories and Cultures Award, and Graduate Teaching Assistantship. She has published two books and over 40 articles, edited two collections of essays and contributed to *Grove Music Online*. She is a member of RMA, BASEES, ICTM, IASPM, and other professional associations, and since 2012 she has been on the Governing Board of the Serbian Musicological Society. She is also a multiinstrumentalist specialising in contemporary music.

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### **Milena Medić, PhD**

Department of Music Theory  
Faculty of Music, University of the Arts, Belgrade

### **Ekphrastic doubling: A case study in the renaissance interart poetics (Marenzio, Botticelli, Petrarch, and the Ancients)**

Since the times of the poststructuralist turning point with the theory of text, the modern use of the Classical rhetorical term *ekphrasis* has subjected ekphrastic phenomena to a dual process of deviation: its reduction to a distinctive genre, that of the (literary) description of a visual work of art or a “verbal re-presentation of a visual representation”, and the extension toward multifaceted intertextual and intermedial procedures to include quotation, allusion, simile, model, television, photography, cinematography, instrumental music and other modes.

However, both processes have deprived *ekphrasis* of its distinguishing and constitutive features: *enargeia* / *evidentia* and *phantasia* / *visiones* / *imaginatio*.

The paper attempts to rethink the terms *ekphrasis*, *enargeia* and *phantasia* by restoring their original Classical rhetorical conceptual framework and considering their cultural revival in Renaissance Humanism as the constituents of a new, rhetorized artistic theory and practice. Analysis of three sister works of art united in the sub-reading of the Ovidian chronotope of spring endeavors to show the ekphrastic *ludus imaginialis*.

**Milena Medić** is Assistant Professor of Music Theory at the Faculty of Music in Belgrade. She received PhD. degree at the Department of Musicology. Her book *Anima Archetype and the Transformation of the Creative Consciousness from Wagner's Isolde to Berg's Lulu (a jungian approach)* was published in 2012. She is co-editor of the book *Histories and Narratives of Music Analysis* (Cambridge Scholars Publishing, 2013). The research field of Milena Medić includes the relationships between music and literature, and interdisciplinary approach to analysis of vocal music and opera from the standpoint of literary theory and criticism, narratology and theatrology, the history of music theory, and archetypal psychology.

**Vesna Mikić, PhD**

Department of Musicology

Faculty of Music, University of Arts, Belgrade

**Adriana Sabo, PhD student**

Department of Musicology

Faculty of Music, University of Arts, Belgrade

### **“Songs beneath Images”: Trans-positions of pop songs in *Grey's Anatomy* TV series**

Well into its twelfth season, with a forthcoming episode entitled “The Sound of Silence”, the TV series *Grey's Anatomy* (ABC, 2005) has proved to be one of the world's most famous television series. Though not the first of its kind to explore the (not exclusively marketing) possible usages of the pop song, we shall argue that *Grey's Anatomy*, and consequently its success, were, from the very beginning, intrinsically based on its connections with popular music and culture. To be specific, each episode of each series is named after a pop song whose title is in some way connected to the story – like the obvious connection established in the very first episode that introduces the viewers to the exhausting life of surgical interns and is titled “A Hard Day's Night” – which is a procedure that has become a signature mark of this popular TV show.

The pop song's “representational” potentials are mostly used as vehicles for creating a kind of narrating *persona*, that in the context where one of the main



features of the product being the always present verbal narrator/character/actor, raises the question of transpositioning/transforming/ transgressing the function of the narrator, as such.

Starting from this point, we aim to address the different (trans)positions of the pop song in *Grey's Anatomy* ranging from: the song "behind" the televised image (i.e. story) – music and image, via the song "before" the televised image – music as image, to the song "beyond" the televised image – image as music, and so on. Aside from pointing out the role of pop songs in contemporary knowledge production, we will try to argue that the mix of continuity and diversity of pop song/image transfers in *Grey's Anatomy*, though sometimes "shameful" and "banal" in its outcome, is really one of the crucial, yet not so visible, elements of the series' success. That the creator of the series (Shonda Rhimes) was, and still is, counting on this, proves the unexpected 7th season's (awkwardly enough the only season the series did not get any award nominations) musical episode entitled "Song Beneath the Song" she herself wrote, "lending us" this proposal's title, as well as the reason to investigate the different positions pop songs assume, thanks to the transpositions of their possible meanings, in the context of this specific television product. Yet, we stay "open" to whatever surprising transposition Simon and Garfunkel's famous "The Sound of Silence" may offer us.

**Vesna Mikić**, Ph.D., a full-time professor at the Department of Musicology of the Faculty of Music, University of Arts in Belgrade. Teaches contemporary music history, as well as introduction to studies of popular music courses. At the Department for Theory of Arts and Media of the Interdisciplinary doctoral studies at the University of Arts in Belgrade she teaches Theories of Popular Arts and Culture, New Media/New Art theories, and Arts and Politics courses. She is the Deputy Editor in-Chief of the *International Magazine for Music New Sound*, and member of Serbian Musicological Society. Her field of research covers possible cultural contextualizations and interpretations of contemporary music production and reception practices. She's the author of *Muzika u tehnokulturi (Music in Technoculture)*, University of Arts, Belgrade, 2004) and *Lica srpske muzike: neoklasicizam (Faces of Serbian Music: Neoclassicism)*, Faculty of Music, 2009) as well as numerous studies and articles in journals and proceedings of international and national conferences.

**Adriana Sabo** (1989) is a third year PhD student of musicology at the Faculty of Music in Belgrade, with master degrees in musicology and gender studies. She is a recipient of the scholarship given by the Ministry of Education, Science and Cultural Development of the Republic of Serbia, member of the Serbian Musicological Society and a contributor for the Center for Popular Music Research (Belgrade). Her research mainly focuses on the issues of gender and music, popular music, otherness and connections between music and politics.



**Ivana Miladinović Prica, PhD candidate**

Department of Musicology

Faculty of Music, University of Arts, Belgrade

**Painting sounds – The concept of the grid in the works of the New York School of composers**

In her seminal essay *Grids*, the art historian Rosalind Krauss theorized the grid as the underlying structure of modernist visual arts. For Krauss, the emergence of the grid in the twentieth century *avant-garde* “announces, among other things, modern art’s will to silence, hostility to literature, to narrative to discourse” (Krauss, 1979). Her discussion of the grid formation in visual arts is closely methodologically connected to experimental works – the graphs scores of John Cage, Morton Feldman, Earle Brown, and Christian Wolff of the 1950s. Transposed/projected onto musical paper, replacing staff and musical notations, the grid serves as a mechanism that has been associated with the transition from *making* sounds to *accepting* them, or according to Cage “letting sounds be and act”. In other words, the silent spread of the modernist grid, its structural properties, its “absolute stasis [...] its lack of hierarchy, of center, of inflection, emphasizes not only its antireferential character, but – more importantly – its hostility to narrative” (Krauss, 1979) provide a conceptual framework for the aesthetic of indeterminacy of the New York School of composers. Their close relationship with contemporaries from the visual world, such as Mondrian, Kooning, Pollock, Rauschenberg, or Johns was very important to their interest in merging sight/image with sound. Through the analysis of selected examples I will explore the aesthetic force and consequences of the decentralized structure of the musical grid, the potential for translation of the abstract marks, squares and dots into sounds, the differences in perspectives, and finally, the ethical implications of performance action.

**Ivana Miladinović Prica** (1979) graduated in musicology at the Faculty of Music of the University of Arts in Belgrade, where she is currently working on her Ph.D thesis *Effects of American Experimental Music in the Field of Contemporary Art and Theory*. At the same institution she works as an assistant at the Department of Musicology. Also, she has been involved at the Interdisciplinary master studies of the Department for Theory of Arts and Media of the University of Arts in Belgrade. She has worked as an associate and music critic at the Third Program of Radio Belgrade and Montenegrin Music Center. She is the author of the book *From Noise to Silence: The Poetics of John Cage’s Early Work* (Belgrade: Faculty of Music, 2011).

**Milan Milojković**, PhD candidate

Department for Musicology and Ethnomusicology  
Academy of Arts, Novi Sad

**Plug-Ins and Plug-Outs: The Status of GUI in Works and Performances Dependant on Digital Sound Production by Svetlana Savić, Svetlana Maraš and Teodora Stepančić**

Electroacoustic compositional practices that employ digital devices traditionally rely on sound parameter controls that are a visual equivalent of a physical instrument, which is one of the points where sound and image intersect. When observed from a post-digital platform based upon the writings by Jonathan Sterne and Ben Byrne, what was visible on the computer screen as an image of the workspace controlled by the mouse and keys, shifted firstly to animation on touch-sensitive display and finally materialized as any imaginable kind of sensor connected to a single-board, open-source, custom-designed musical device. Bearing in mind that for the user, virtual musical devices were primarily visually accessible, this relationship between image and sound becomes comparable with the composers' traditional bond with the keyboard. The history of musical software GUIs (graphic user interface) developed from the depiction of actual keyboards and other analog devices as the foundation for interface design, to real-time data-flow processing achieved with symbolic syntax consisting of abstract geometrical figures. The presence of these contemporary sound-design technologies is evident in works by the Serbian composers Svetlana Savić, Svetlana Maraš and Teodora Stepančić. Their compositions and performances will be used as examples of manifestations of up-to-date computing and composing practices in relation to the traditional human-display-computer-sound order of producing electroacoustic works. Thus, the main goal of this paper will be to sketch three different profiles of the composers' relationship with the graphical representation of digital sound processes, and furthermore, how the specific choice of GUI affects their compositions.

**Milan Milojković** is a PhD candidate at the Department of Musicology at Faculty of Music in Belgrade. His thesis is dedicated to the history of electroacoustic music and digital sound production in Serbia. In 2010, he published a study dedicated to the music of Max Reger titled *Sempre con tutta forza*, and in 2013, a study titled *Analiza jezika napisa o muzici (Srbija u Jugoslaviji 1946-1975)* [*Analysis of the language of writings about music (Serbia in Yugoslavia 1946-1975)*]. He is currently employed as an assistant at the Academy of Arts in Novi Sad and as one of the editors at the III Program of Radio Belgrade.

**Katarina Mitić**, PhD student

University of Arts, Belgrade

### **Debussy's *Clair de Lune* and its (different) transpositions in film**

A film soundtrack can often be an already well-known composition. From the appearance of sound film (1927) until today, Claude Debussy's music has always been an inspirational for film music supervisors. Of the complete work of the French composer, one work has acquired a special popularity on the big screen – the third paragraph of *Suite bergamsque* – *Clair de Lune*. Used in films of different genres, *Clair de Lune* has changing its “face” and revealed a completely different picture. Often it is much more than a background musical accompaniment and transcends the boundaries of applied music. The kind of films are in question and whether a film genre prevails when it comes to Debussy's *Clair de Lune* are the first questions that I will try to find the answer to in this paper. Another aspect will be the consideration of the various transformations and adaptations of *Clair de Lune* that were used in different films in the period from 1931 to 2015. By analyzing scenes in certain films, I will reexamine the potential psychological connotations of this well-known work.

**Katarina Mitić** finished primary and master studies at the Department of Musicology, Faculty of Music in Belgrade. Master's thesis entitled *Music of Claude Debussy and movie – three case studies*, made under the supervision Prof. Dr. Tijana Popović Mladjenović, defended in 2014. She has participated in musicological symposiums in the country and abroad. Scientific works in the field of musicology published in proceedings *Musicological perspective 1-2, the second volume* (editor Ivana Perkovic, Belgrade Faculty of Music, 2012), *Balkan Art Forum* (editors Dragan Zunic and Miomir M. Đurđanović, Niš, Faculty of Arts in Niš, 2014) and *Musicological network – Musicology in the network* (editor Ivana Perkovic, Belgrade Faculty of Music, 2014).

The focus of her research work is the question of the relationship between music and visual arts, music and movies and music and digital arts. In the period from 2013 to 2015, she worked as music editor and reporter at the Naxi radio. Since March 2015 she works as a music supervisor in Mascom Records, the label with a license for the company Warner Music for Serbia.

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**Radoš Mitrović**, PhD candidate

Department of Musicology

Faculty of Music, University of Arts, Belgrade

### ***Exclusive Humanism: The Clockwork Orange* and transformations/transpositions of meaning(s) of Beethoven's Ninth Symphony**

In the movie *The Clockwork Orange*, Stanley Kubrick used music as a tool for creating a connotative meaning of narrative. It can be said that music, as one

of the constitutive elements of this movie, is an inseparable part of the narrative and vice versa. The director used only several musical quotations, among which Beethoven's 9<sup>th</sup> symphony, especially its final movement, has a prominent place due to its symbolic meaning. My observations about the interconnection between music and film image will be based on three-layered analysis – I will examine:

The differences in usage of musical references in Anthony Burgess's novel and in the movie (especially of Beethoven's symphony) and the consequences that occur in the reception of their narrative;

The different narrative functions of the recorded and electronically transposed pieces of *classical music* (composed by Wendy Carlos);

The possibility of taking Beethoven's 9<sup>th</sup> symphony as a key for understanding the basic (or one of the) idea(s) of the movie. I will argue that it is used as a form of *ideological text*. The starting point of this part of my paper will be the short remark of Slavoj Žižek concerning *Ode to Joy*: "Whenever ideological text says: *all humanity united in brotherhood, joy (...)*, You should always ask – OK, is it really *all*, or someone is excluded?"

**Radoš Mitrović** (Belgrade, 1989), post-graduate student, assistant teacher and secretary of the Department of Musicology at the Faculty of Music in Belgrade. His main fields of academic interest include postmodern music and aesthetics, and he is currently working on a PhD thesis on the end of postmodernism. He took part in several international conferences and round tables; published articles in *New Sound*, *Zbornik Matice Srpske za scenske umetnosti i muziku*, *Art and Media*, *Muzika* and contributed in monography *History of Art in Serbia XX century, III*. He's an author of a e-book titled *Mauricio Kagel's Creative Attitude Towards Musical Tradition*. His work includes music critiques and reviews for the Radio Belgrade 2.

**Lina Navickaitė-Martinelli**, PhD

Lithuanian Academy of Music and Theatre

## **The World Wide Catwalk of Musical Performers**

Nowadays, the 'job' of a performer does not only consist of mere music playing, but calls into question a number of variables of private and public, musical and extra-musical articulation. Performers have their own personality and inclinations; they are exposed to different forms of education and influences; they develop certain technical and stylistic abilities; they find certain repertoires more suitable than others; they confront themselves with composers and their requests; they have to take into account the social demands of given repertoires (which can be related with politics, fashion, historical circumstances, and so on); they also, intentionally or not, develop a public persona (consequently generat-

ing a reputation and social expectations that transcend the mere musical performance); and, finally, they create a number of media interfaces that allow the public to access all the previously-listed features (concert publicity, recordings, websites, interviews and other elements).

The focus of this paper is the visual artefacts that often serve to promote, or communicate, the sonic art and its practitioners. The visual culture of our day allows for placing the music played, both its records and live performances, on the same shelf together with online articles and magazine photographs: these are all products of the commercial apparatus of the music industry. Here, by analyzing such data as CD covers, personal websites and other visual representations of classical music pianists, the author discusses how the performers tend to create their artistic identities, what the audiences of their messages are, and how (or if) these visually composed meanings relate to the music played.

**Lina Navickaitė-Martinelli** holds a PhD from Helsinki University (Finland). Currently, she is Associate Professor and Head of Postgraduate Studies' Office at the Lithuanian Academy of Music and Theatre. Author of two monographs, "A Suite of Conversations: 32 Interviews and Essays on the Art of Music Performance" (Vilnius: Versus aureus, 2010) and "Piano Performance in a Semiotic Key: Society, Musical Canon and Novel Discourses" (Helsinki: Semiotic Society of Finland, 2014), she has edited and co-edited several academic collections, and has been a member of research projects in Finland and Lithuania. She has presented numerous papers at seminars and conferences in various European countries, and published scientific articles at international journals and collections of articles. Navickaitė-Martinelli focuses her scholarly research on various aspects of the music performance phenomenon, mainly approaching music performance from the semiotic perspective. She is a founder and coordinator of LMTA Headquarters of Artistic Research and Performance Studies (HARPS).

**Sanela Nikolić, PhD**

Faculty of Music, University of Arts, Belgrade

### **Music and Visual Arts vs. Music and Visual Culture – A Shift in Theoretical Approach**

In the field of musicology, relations between music and the visual were the most often perceived in the framework of music iconography as a sub-discipline. However, during the last two decades, among many musicology studies, it has become possible to distinguish a special actuality of the problem regarding the relationship between *listening to* and *seeing* music, and furthermore, a tendency to find new theoretical approaches related to this problem (e.g. Richard Leppert, *The Sight of Sound: Music, Representation, and the History of the Body*, 1993; Tim Shepard and Anne Leonard (eds.), *The Routledge Companion to Music and Visual*

*Culture*, 2014). The hypothesis of this paper is that contemporary musicological approaches to the relationship between music and image are summed up in the transposition of these problems from the field of *music and visual arts* to the field of *music and visual culture*, or, better yet, in their (re)positioning from the concept of the autonomous artistic disciplines to the concept of music and visual arts as aspects of a single phenomenon – *culture*. In relation to this idea, it will be pointed out how musicology today is ‘broken down’ into theoretical layers towards the above-mentioned transposition and how these theoretical positions suit the tendencies of the New Musicology. As a separate example of the epistemological solution to listening to and seeing music, on occasions where music and image are treated as cultural practices, the concept of *seeing music* will be analyzed, as it is defined in the discourse of the musicologist Richard Leppert.

**Sanela Nikolić** (1983), Assistant Professor for Applied Aesthetics in the Department of Musicology at the Faculty of Music, Belgrade, Managing Editor of the *AM: Journal of Art and Media Studies*. Graduated from the Department of Musicology at the Faculty of Music, Belgrade, and obtained his doctoral degree from the Interdisciplinary Studies at the University of Arts, Belgrade, PhD Programme for Theory of Arts and Media, with the thesis titled “Avant-garde art as Theoretical Practice – Black Mountain College, Darmstadt International Summer Course for New Music, and Tel Quel”. Member of Serbian Musicological Society, Serbian Society for Visual Arts and Architecture and International Association for Aesthetics. Field of interest: applied aesthetics, especially intertextual relations between art and theoretical practice; theory of artist’s, theory in art and meta aesthetics.

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**Kurt Ozment, PhD**

Bilkent University Ankara, Turkey

### **Morton Feldman’s Transpositions**

In some of his verbal and written statements, Morton Feldman suggests that his music is a transposition of painting (painting as music). In his liner note on *Rothko Chapel*, he writes, “Rothko’s imagery goes right to the edge of his canvas, and I wanted the same effect with the music—that it should permeate the whole octagonal-shaped room and not be heard from a certain distance.” Here, there is something of a double transposition, from one medium to another (painting to music), but also, or more specifically, from the composition of one or more of Rothko’s paintings to the performance of a musical work within the very space where Rothko’s paintings have been installed. Feldman also draws other parallels between Rothko’s work and his own, but the situation Feldman imagines in the passage that I have quoted is one that brings together painting, music, and architecture (painting and music).

In other statements, he suggests that he treats the page as a visual element of musical composition (music as painting). In “Crippled Symmetry,” Feldman reproduces six bars from *String Quartet* where each instrument repeatedly plays the same chord, but with changes of time signature and rhythmic phrasing in each measure. He notes, “Only after rehearsals, and by following the score, could I catch an individual pattern as it crisscrossed from one instrument to another.” Feldman’s comments in this essay suggest that musical notation is less a space of transposition from one art to another than a form of writing in which visuality and musicality are dialectically related.

Research interests of **Kurt Ozment** include contemporary poetry, philosophical aesthetics, and writings by artists, composers, and poets on their own work. He is also interested in other forms of commentary, in literary and artistic collaboration, and in citation. Ongoing projects focus on the rhetorical dimension of Morton Feldman’s writings and other statements, the visuality of his musical notation, and Merce Cunningham’s use of groups in dances such as *Roaratorio* and *Ocean*. Past projects that remain to be developed further include an essay on Paul Celan’s prose, especially his quotations from Büchner in *Der Meridian*, and an essay on the series of works that Roger Laporte calls “*biographie*,” which combine autobiography and theoretical reflection on writing.

His training is in Comparative Literature, Cultural Studies, and English and American Literature. He has had a longstanding interest in contemporary poetry and contemporary art.

Since completing PhD in 2008, he has been teaching humanities courses in the Program in Cultures, Civilizations, and Ideas at Bilkent University in Ankara, Turkey.

**Manos Panayiotakis, PhD**

Aristotle University of Thessaloniki

### **Symbolic Approaches through Circular Shapes in works by Renaissance and Contemporary Composers**

Since the beginning of time, the exploration of the circle has been one of the most fascinating philosophical ideas in human thought. Numerous ancient and contemporary cultures have used the sign of the circle as a symbol to imply the meanings of unity, infinity, completeness, eternity and others. As it is commonly accepted that music is an art which unfolds in time, one should expect that many composers would explore this dimension in various different ways. Apart from the circular structure and from several types of cyclical spatialisation of the ensemble and the audience, circular shapes were also applied to the score layout, in order to highlight the mythological dimension of a music idea, creating a style which was later characterised as “Eye-Music”. Since the 14th century, music scores have occasionally been laid out according to several symbolic shapes, in order to highlight the main philosophical or mythological idea a music work fo-



cuses on. Baude Cordier's cyclic canon "Tout par compas suy composés" and the heartshaped score of the rondo "Belle, Bonne, Sage" (Beautiful, Good, Wise) are two of the older and most representative examples. Seven centuries later, after the second Vileness school, symbolic scores are still being used in order to express special meanings from various philosophical theories and myths. George Crumb and Pauline Oliveros are two of the most representative examples of composers who have organised their compositional ideas in circular shapes in order to bring the musical structure closer to many, mostly non-Western, philosophical ideas. The circle, in its original form and in many other variations (spiral, eye, sun, piece-symbol) has been chosen to represent numerous sacred and mythological ideas in works such as *Makrokosmos* (I and II), *Star-Child*, *Ancient Voices of Children* and others. Through specific extracts of representative works, this paper will attempt to: Present various types of circular scores by Renaissance and Contemporary music composers; Explore the symbolic meaning of each of the music scores presented; Clarify the mythological framework of each shape; Evaluate the psychological effect of Eye-Music on the performer, regarding the interpretation of extra-musical ideas.

**Manos Panayiotakis** was born in Heraklion, Crete, Greece in 1982. He studied musicology at the University of Athens, theory of music with Dimitri Sykias, flute with Iwona Glinka and composition with Theodore Antoniou at "Musical Horizons" conservatory in Athens. During the period 2007-2011 he studied composition with Thomas Simaku for a Master and a PhD degree at the University of York, funded by IKY (State Scholarships Foundation). Member of the Greek Composers Union, he currently teaches at the Music Department of Aristotele University of Thessaloniki (Greece). At the same time, he teaches music theory of music at the Colours Conservatory. He has collaborated with various performers and ensembles in Greece, United Kingdom, United States and other countries. His works have been performed in several cities, among others Vienna, York, Manchester, Boston, Munich, Venice and Athens. He has also presented various papers on contemporary music at conferences in Lithuania, Ireland, Greece and Cyprus.

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**Nikola Pejčinović**, PhD student

Department of Musicology  
Faculty of Music, University of Arts, Belgrade

### **The Role of Music Communication in Science Fiction Film – Music/Image Relations in Alex Garland's "Ex Machina"**

Science fiction can be singled out as one of those genres which, concerning its thematic nature and the way it conveys its narrative, opens a wide field of reception and interpretation among audiences. Considering the fact that music plays a great role in the processes of reception and interpretation of film narrative, this paper deals with the role of music communication in science fiction film. Alex



Garland's *Ex Machina* is chosen as a case study for this research. In that respect, standard cinematic music communication models (i.e. leitmotif technique, diegetic and non-diegetic music, cultural and cinematic codes and so on) will be used as devices for the problematization of the relationship between music and image in Garland's film.

**Nikola Pejčinović**, MA in musicology, born in Kruševac, Serbia in 1989. He enrolled in Belgrade Faculty of Music BA musicology studies in 2009. He has two published papers – *Zarlino's Contribution to the Development of the Modal System* (compilation of student's works *Musicological Perspectives*, 2012) and *The Key of Pathos in Mozart's and Beethoven's piano sonatas – C minor* (online compilation of student's works *Musicological Network/Musicology in Network*, 2014). He completed his MA degree in September, 2014, successfully defending the thesis *Roles of György Ligeti's Music in Stanley Kubrick's 2001: A Space Odyssey*. He is currently enrolled in the third year of his PhD musicology studies in Belgrade Faculty of Music, where he holds a position of a teaching associate on the Department of Musicology. Since 2015, he works as a music editor, journalist and critic for Radio Belgrade 2. He is a research associate of *New Sound* (musicology periodical), *Etnoumlje* (world music magazine) and *Popular Music Research Center* (non-governmental organization). Field of his interests encompasses the contemporary classical and film music.

## **Roksanda Pejović, PhD**

Department of Musicology

Faculty of Music, University of Arts, Belgrade

## **Mediaeval Orthodox Art: Instrument – Image**

The interpretation of the arts and music of a certain period is based on revealing their possible mutual features, but also the qualities that independently characterize the very period. The fresco paintings of mediaeval Orthodox art, with some icons and sculptures that include representations of musical instruments, provoke the investigation into issues concerning the geographical area the instruments were used in, as well as the one of the possible influences under which they were painted or sculpted.

The amount of some types of instruments should be taken into account, for the subject matters of certain scenes, the content of which suggests certain instruments, was repeatedly depicted from one century to another. This, however, does not mean that, in the context of the times' musical practices, other instruments were not sufficient in number.

We could follow the continuous occurrence of the scene *The Mocking of Christ* with musical instruments; mainly wind ones, in numerous churches. There are also illustrations of the psalms *The Birth of Christ* and *The Last Judgment*. There are foundations to believe that the inclusion of the new instruments in the rep-

representations of the scenes has something to do with dating of the churches they were made for, and consequently with the new traditional instruments in surrounding musical practices.

Since the instruments were pictured as played by the same musicians, we assume that there were no sharp differences between the musical instruments that were listened to by the people on the one hand, and higher societal groups on the other. Since medieval instruments have not been preserved, we try to reconstruct the sound of the depicted instruments. This could also be done by comparing those images with still existing instruments, whether they are the same or similarly shaped traditional instruments.

**Roksanda Pejović** is a retired professor of the Department of Musicology of the Faculty of Music in Belgrade. She graduated from Art History at the Faculty of Philosophy of Belgrade University and in 1955 from the Dept. for Music History and Folklore at the Music Academy in Belgrade. She got her M. Music degree from the latter institution and with S. Klajn in 1964, and in 1975 she defended her PhD thesis at the Faculty of Philosophy in Ljubljana (Slovenia).

She taught in the music school Stankovic in Belgrade (1957-1975) and at the Faculty of Music (from 1975).

Her research is multidimensional. She has done pioneer research in music iconography (representation of musical instruments on medieval Serbian monuments) and music historiography (19th and 20th centuries). The first area is represented best by PhD thesis *Musical instruments on Medieval Monuments in Serbia and Macedonia* (1975), and widening the scope to Bulgaria, Greece and Romania by comparing the same frescoes representations in these cultures (Mocking the Christ etc.). The other area consists of numerous books and articles on word about music and music performance, such as: *Muzicka kritika i esejistika u Beogradu* (1919–1941), Beograd, FMU, 1999 (Music critics and essays in Belgrade, 1919-1941, Belgrade, FMU, 1999). She currently is working on her fifth book from the series *Muzicari-pisci u beogradskom muzickom zivotu prve polovine 20. veka*, FMU, Beograd, 2008 – (*Musicians-writers in Belgrade musical life of the first half of the 20th century*, Belgrade, FMU, 2008 – ). She is the author of the capital book on books and articles on music in the postwar period – *Knjige i clanci*, Beograd, FMU, 2005 (*Books and Articles*, Beograd, FMU, 2005).

**Ivana Petković**, PhD candidate

Department of Musicology

Faculty of Music, University of Arts, Belgrade

### **World of music in/on the pictorial sonatas by Mikalojus Konstantinas Čiurlionis**

The focus of my attention is a cycle of pictorial sonatas by the painter and composer Mikalojus Konstantinas Čiurlionis (1875-1911) – *Sonata of the Sun*, *Sonata of Spring*, *Sonata of the Serpent*, *Sonata of the Sea*, *Sonata of the Summer*, *Sonata*

of the *Pyramids*, *Sonata of the Stars* (1907-1908) – which on many levels problematizes the status of perception and the phenomenon of impression, as well as the simultaneity of seeing and hearing that, on the one hand, originates from the *unity of subject/object division* (Mikel Dufrenne), and, on the other, from the *plurality of senses*. But first of all, these oeuvres call for a search for answer to the question: what is the determinant of their uniqueness – painting or music? Although, they are not a direct projection of music on canvas, but rather an optimum harmony of the painters' imagination, musicality and the pictorality of artistic images, these pictorial sonatas 'inform' our ear about the distance and the location of the object, without offering us however the impression of its form – it is the trace of self, but at the same time, the effacement of self and one's presence.

If that is so, these canvas demand answers to at least two more questions: Do Čiurlionis' *Sonatas* offer us exactly the same 'object' that the painter/composer saw or had in mind while he was creating these, commonly called, *musical paintings*? Do they prove the existence of that particular event, phenomenon, life, or are they, in fact, nothing but a staged pictorial/"musical" representation? In that sense, it is possible to think of Čiurlionis' *Sonatas* as more than just *musical painting*, but as 'traces of objects' ready for musical representation, too. That being so our understanding of the painter's/composer's 'hidden' intention, or the 'traces' of his intention, stimulates and focuses, as Siglind Bruhn pointed out, the *viewer's next, longer look at (and/or hearing of) the work of art*.

**Ivana R. Petković** was born in 1983 in Belgrade. She graduated in 2009 from the Musicology Department. Her master's thesis *The Late Works of Claude Debussy – 'Truths' about the French Myth* was supervised by Tijana Popović Mladjenović, PhD. She is currently pursuing a doctoral degree at the Faculty of Music, University of the Arts in Belgrade.

She was one of the participants in the following team projects: *The Balkan Project – Music folklore as a Means of Transtemporal and Transregional Communication and Contemporary Culture of Latin America – Culture of Rhythms*. She has taken part in musicological and interdisciplinary conferences in Serbia and abroad. She has published several papers in domestic and foreign collection of papers and magazines. Her book *The Late Works of Claude Debussy – 'Truths' about the French Myth*, was published by the Musicology Department of the Faculty of Music in Belgrade in 2011 as part of musicology studies collection *Interpretations – Les beaux excentriques*. In collaboration with Olga Otašević she has written several critical studies and edited the publication *Stevan Stojanović Mokranjac in the writings of 'others'*, published by Serbian Musicological Society and Jeunesses Musicales Belgrade in 2014.

She is currently working on her PhD thesis *The Musical Universe of Claude Debussy – in Search of Immediacy of 'Correspondence' between the Eye and the Ear* advised by Tijana Popović Mladjenović, PhD. She has been a member of Serbian Musicological Society since 2010, as well as the Composers' Association of Serbia (the section of music writers) and the International Musicology Society since 2015.

## Milena Petrović, Vera Milanković, Gordana Ačić

Department for Solfeggio and Music Pedagogy  
Faculty of Music, University of Arts, Belgrade

### The sound of a picture or the picture of sound: A musical palindrome

Symmetry is an important organizational agent of human visual perception (Koffka, 1935) and the crucial determining element in aesthetic judgments (Tinio & Leder, 2009). Symmetry has an important role in memorizing (Stucchi et al, 2010). In recognizing symmetry, only our short-term memory is engaged (Hogben et al, 1976). The most significant type of symmetry is “mirror” symmetry (palindrome) both at the micro- and macro-formal structure (Drivas, 2009). It is easiest to observe (Beck et al, 2005), because symmetry perception usually requires repetition (Wagemans, 1997). Therefore, infants of 4-months-old are able to distinguish this mirror type of symmetry (Rhodes et al., 2002). In different musical forms and styles, human preference for symmetry is universal (Aristotle, 1933; Darwin, 1871). Symmetry is, however, more or less violated because mathematical and musical logic are not necessarily compatible (Kempf, 1996).

The aim of the research is to investigate if and how a musical palindrome (melodic, both melodic and rhythmic, and metrical) can be recognizable in a visual or/and audio form. The hypothesis is that a short melodic and metrical structure palindrome of a musical sentence is the easiest to recognize. The sample of 100 participants (50 students studying Music Education and 50 students majoring in various instruments) notate music together, but sing *a prima vista* individually three given palindromes: a short modal melody (without rhythm and meter, composed for research purposes, as a *melodic palindrome*), Haydn's Menuet from the Symphony No. 47 (*both melodic and rhythmic palindrome*), and a Serbian folk song (*metrical palindrome*). The results will be shown at the Conference.

**Milena Petrović** graduated from the Department for Musicology at the Faculty of Music, University of Arts in Belgrade (1998). Her master (2002) and PhD (2010) she took from the Solfeggio and Music Education Department at the Faculty of Music, University of Arts Belgrade. She also completed the specialized studies in Music theatre at the Faculty of Dramatic Arts University of Arts in Belgrade (2004). The postdoctoral studies she finished in 2015 at the Institute of Education in London. She is the associate professor at the Department for Solfeggio and Music Education at the Faculty of Music University of Arts in Belgrade. She also teaches music at the International Chartwell School in Belgrade. Her main fields of interest are music education, musical performance, psychology of music (music perception and cognition) and musicology (music origin, musiclinguistic and zoomusicology). Her experiences she presents at the conferences in the country (Beograd, Kragujevac, Nis) and abroad (Austria, Poland, Germany, Estonia, Italy, UK, Greece, Croatia, Bosnia and Hercegovina, Republic of Srpska).

**Vera Milanković** is a pianist, composer and music educator. A professor at the Solfeggio and Music education Department at the Faculty of music University of arts in Belgrade.

She is a founder of the Pedagogical Forum of Performing Arts which is organized in Belgrade for 16 years and its goal is to affirm Serbian music education. For the last few years Pedagogical Forum of Performing Arts becomes international. Milankovic is the author of numerous compositions, professional and scientific papers and articles, participated at national and international conferences and simposiums. Her main fields of interest are the music power and influence, psychology of music, music perception and cognition and musical in education.

**Gordana Ačić** (1956) is a psychologist and music educator. She works as a psychologist at the Music school “dr Vojislav Vuckovic” in Belgrade. She introduced psychological test at the audition for the music school. Participated at the conferences in the country and abroad (Pedagogical Forum of Performing Arts Belgrade 1998-2014; Keele UK 2000; Thessaloniki 2012). Since 2007, she collaborates with the Faculty of Special Education and Rehabilitation in Belgrade. Up to now, she has published more than 30 papers in the relevant journals and publications in the country and abroad.

### **Tanja Petrović, PhD**

Institute of Cultural and Memory Studies, Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana

### **From Noise to Voice: Deindustrialization, Urban Landscapes, and Political Subjectivities in Post-Yugoslav Societies**

This paper addresses a specific aspect of urban transformation of post-socialist towns and cities in societies of the former Yugoslavia, namely their rapid deindustrialization and different ways and (im)possibilities of the incorporation of former industrial spaces into post-socialist cityscapes. It pays particular attention to aural aspect of memories of industrial labor and the realities of the postindustrial condition. It will explore the relationship between the noise of large socialist factories and various voices raised by citizens who negotiate their political subjectivity in relation to what is left of these factories.

**Tanja Petrović** is a linguist and anthropologist. She is interested in uses and meanings of socialist and Yugoslav heritage and cultural identity in post-Yugoslav societies. She deals with the problematic of language in forming ideologies, memory and identity. She is the Head of the Institute of Cultural and Memory Studies and coordinator of linguistic module Language as social practice in forming ideologies, memory and identities of the postgraduate programme Comparative studies of ideas and cultures at the ZRC SAZU Postgraduate school.

**Anne Elisabeth Piirainen**, PhD student

Sibelius–Academy, University of the Arts Helsinki

### **Jewish Symbols in Shapes and Sounds: Intermediality in Dorfman’s music on paintings by Chagall**

Joseph Dorfman’s trio for clarinet, cello and piano “5 Images after Marc Chagall” is an unconventional work within the classical chamber music repertoire. Based on paintings by Chagall, this composition incorporates significant intermedial relations. The dominant presence of elements from the Jewish culture and religion is the most noticeable point of convergence in the works of Chagall and Dorfman. In this paper presentation, I argue that the references to distinct emotional levels in both music and image create the ground for congruence. The appearance of mutual phenomena, though differing in form, but not in content, actualize the paradigm of art in the works of Chagall and Dorfman. Under the aspect of intermediality, this research questions how far, and by which means, the composer accomplished his documented aim to “take the figures and colours of the painter and other spiritual and eternal symbols of the Jewish-European tradition and put them into musical language and form”.

**Anne Elisabeth Piirainen** is Finnish-German clarinetist, active soloist, chamber musician and teacher. Currently she is research assistant and doctoral candidate at the DocMus doctoral school, Sibelius–Academy, University of the Arts Helsinki. Topic of her artistic research project is “Clarinet Music from Russia and the Soviet Union 1917–1991. Discovering an unexplored side of the clarinet repertoire”. Her vast musical education includes the Concert Soloist (postgraduate) degree from the Royal Antwerp Conservatory, Belgium, and Master of Music degrees from the Rotterdam Conservatory and Moscow State Tchaikovsky Conservatory respectively.

**Rastko Popović**, DA

Department for String Instruments

Faculty of Music, University of Arts, Belgrade

### **Using a contemporary music medium in music/image**

Activities on *I’m My Own Merry-go-round*, an artistic project devoted to the electric viola, have led to a collaboration with several film and TV direction students from the Faculty of Dramatic Arts in Belgrade, resulting in an original film music conceived and performed exclusively on the electric viola. These collaborations initiated a further practice based on research within the project, mainly through experimentation and studio work, with an aim to explore the ‘extended’ instrumental/performance fields that ‘drive’ the performer towards musical creation. Next to investigating how music making becomes a somehow natural thing when playing a contemporary music medium such as the electric

(digital) viola, the research observed the specific relations of the image/motion picture and the electric viola world. Several questions arose: Is this music making composing? Is it film scoring? Do digital cameras/digital images and the electric viola correlate somehow – do they call for one another? Are those moving images always translating to a musical expression accordingly? Can this music live apart from the film? Can I explain the processes and methods involved in this musical creation? Is therefore the electric viola yet an undiscovered tool for musical creativity within the music/image relations? Through the reflection of my creative work, this paper presents the attempt to answer some of these questions. The aim of this research is to broaden the music performer's perspective and to make an effort to redefine his role in this constantly moving and changing contemporary world.

**Rastko Popović** (born 1983, in Belgrade) completed his education in music performance (viola) at the University of Arts, Faculty of Music in Belgrade, Serbia (BA, Postgraduate and Artistic doctorate), and at the University of Stavanger, Norway (MA) with the highest grades. He has participated in a number of viola, chamber and early music master classes held by renowned artists. During studies he has won several prizes at national and international youth music competitions. He performs regularly, appearing both on national and international concert stages. In addition to classical viola, chamber and orchestra repertoire, he is actively interested in historically informed performance practice of the 17th and 18th century music as a member of the Belgrade Baroque ensemble. Rastko also explores the world of contemporary and alternative music by experimenting with his electric viola. In this vein, he started his *I'm my own merry-go-round* artistic project. Rastko is especially interested in the field of artistic research in music and combined practical and theoretical approach to music performance. He has presented papers at several national and international music conferences. He is employed as a String methods teacher at the Faculty of Music, University of Arts in Belgrade.

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### **Tijana Popović Mladjenović, PhD**

Department of Musicology

Faculty of Music, University of Arts, Belgrade

### **What and How Music Transposes: Imagery of Musical “Movement” and E/motion “Images” of Ice/dance**

Diverse theoretical studies are investigating the relationship between sound and visual-kinetic imagery, actually, the most basic and primary relationship between music and motion evident in dance, film and other forms of “musical multimedia”. It is obvious that sound clouds almost inevitably activate visual and kinetic imagery. To be specific, “music moves us”, both literally and metaphorically. All human cultures dance to music and its kinetic power is part of the foundations of human behaviours. This cross-modal relationship is so fundamental that in



many languages the words for music and dance are often interchangeable, if not the same. We speak of music “moving” us and we describe emotions themselves through words connected to music and movement. In this sense, do music “movement” and visual-kinetic dance movement share a dynamic structure that supports this common expressions of emotion?

In this paper I will try to present, using Gustav Mahler’s *Adagietto* from his Fifth Symphony as a musical example, who or what is “moving” (with what style of movement, to what purpose, if any, and in what kind of virtual space) by hearing this musical piece in its primary context, poetic sense and aesthetic meaning. Therefore, is the relationship between music and motion a fundamental aspect of music’s impact and musical meaning? Further, this paper deals with the “existence” of *Adagietto in-between* the spaces of its different music/image transpositions and transfigurations, especially, as the music for the ice dance of Tessa Virtue and Scott Noir, and for the ballet choreographed by Maurice Béjart and interpreted by Jorge Donn. In this context of hearing the music and watching the dance, do music and dance movements crystallise and network the emotion being essentially the same through different “variations” of the *Adagietto*?

**Tijana Popović Mladjenović**, PhD, is an Associate Professor at the Department of Musicology of the Faculty of Music, and at the Department of Interdisciplinary Doctoral Studies at the University of Arts in Belgrade. She specialized in contemporary French music at the University of Paris IV Sorbonne. Her main research interests include the history of music of the fin de siècle, contemporary music, aesthetics and philosophy of music, and issues concerning thinking in music. She is author of five books (*Musical Writing*, 1996 [2015]; *E lucevan le stelle – Selected Fragments from the Italian and French Opera Tradition*, 1997; *Claude Debussy and His Time*, 2008; *Processes of Panstylistic Musical Thinking*, 2009; and *Interdisciplinary Approach to Music: Listening, Performing, Composing*, 2014). She participated in numerous conferences in Serbia, France, Austria, Portugal, Slovenia, Lithuania, FBiH, Greece, Great Britain, Poland, Australia, Italy, etc., and has contributed to musicological journals and monographic publications. She is also an editor of a number of musicological collections of papers, and peer reviewer of the scientific journals. She contributed to the Grove, and the MGG.

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**Bojana Radovanović**, PhD student

Department of Musicology

Faculty of Music, University of Arts, Belgrade

### **Communication and analogies between music and image: Dragutin Gostuški’s theory of screen**

In his doctoral dissertation (*Vreme umetnosti*, 1968), Dragutin Gostuški (1923–1998) presents the opinion that all the products of human action, together with all natural phenomena, can be brought down to the same analytical level and, consequently, to the same laws. One of the most important missions for the

contemporary theory of the arts to partake in, he believed, is to systematically examine the matter with the methodology of comparative aesthetical morphology. In doing so, special attention should be given to music and its adequate involvement in the comparative study of the history of the arts. The space between the arts (music and visual arts in this case), capable of the upkeep of numerous transpositions and transitions, should be regulated in a way that allows communication and understanding at any given moment. Thus, Gostuški suggests his *theory of screen* as a beforehand constructed system that enables the processing and decoding of “the data received from the real world and their interpretations through art, language and science”. In this paper, we will look into the mechanisms of Gostuški’s theory and holography as an interpretative technique that he proposes, and, in this light, the possibility and the nature of transpositions between music and the visual arts.

**Bojana Radovanović** (1991), PhD student of musicology at the Faculty of Music of the University of Arts in Belgrade. She earned her master’s degree at the same Faculty in 2015, addressing the question of interdisciplinarity in scientific works of Dragutin Gostuški. She took part at student projects and presentations such as *How We Remember “our” Mokranjac: The presentation and perception of Stevan Stojanovic Mokranjac in XXI century Serbian Culture* (Negotin, Serbia, 2014), *Mokranjac, 100 years later* (FESTUM, Belgrade, 2014), and *Musical Diversity and Cultural Identities in the History of the Eurovision Song Contest – Recapitulating ESC 1956–2015* (Graz, Austria, 2015). Also, she gave presentation at several conferences in Belgrade (FESTUM 2014, 2015; Pedagogical Forum of Performing Arts 2014) and Novi Sad (Forum of Students of Musicology 2013, 2014).

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**András Ránki**, PhD candidate

Eötvös Loránd University (ELU), Budapest

### **Mirroring Theory and Image-Like Character. The Spatiality of a Temporal Art**

Due to an important ideological turn, new theories appeared in the field of art theory and aesthetics in Hungary during the 1960s. The first work of music aesthetics was *The Musical Image of Reality* by József Ujfalussy in 1962, which was partly inspired by the aesthetics of Georg Lukács.

The visual mode of perception popped up not only in the title of this book, but also permeates Ujfalussy’s entire theoretical conception. Firstly, it is paradigmatic from the viewpoint of the philosophy of art regarding the relationship between opus and reality in so far as the work of art must be a true representation of objective reality. Secondly, pictorialness is also paradigmatic from the standpoint of art theory *vis-à-vis* the relationship between the work of art and recipient so

far as an image depicts in a transparent and recognizable manner the parts of reality as units of their essential characteristics and as constituents of different relations. Thirdly, Ujfalussy emphasizes the importance of the image-like character in connection with the immanent musical technique. According to him, the transformation of spatial relations into acoustic phenomena had a special role in the differentiation of musical elements.

Ujfalussy's attempt to reveal the logic of musical meaning as developed in the European tradition is also unique because he takes into consideration the newest achievements of current psychological and neurophysiological research, broadening the theoretical basis of the interpretation of, among others, the visual associations produced by music.

This paper analyses The Musical Image of Reality and the perspectives of this Marxist interpretation of music partly based on the paradigm of image-like character.

**András Ránki** (1982) studied musicology at the Franz Liszt Academy of Music, Budapest (2001-2006), aesthetics and philosophy at the Eötvös Loránd University (ELU), Budapest (2004-2010). He attended the Doctoral Programme in Aesthetics at the ELU. He is currently working on his PhD dissertation. Since 2012 he has been a lecturer at the ELU's Faculty of Education and Psychology and at the Károli Gáspár University of the Reformed Church since 2013. He has been on the staff of the Archives and Research Group for 20<sup>th</sup> 21<sup>st</sup> Century Hungarian Music at the Institute of Musicology of the Research Centre for Humanities of the Hungarian Academy of Sciences since 2014 (junior research fellow since 2015). In 2015 he received the Zoltán Kodály scholarship. His research focuses on the Hungarian music aesthetics in the 20th century, especially on the Marxist tradition.

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## Indranil Roy

### Melodious Pictures: Visual Patterns and Musical Perception

It can be said that image and music are both built upon abstract patterns that coalesce together to create a *gestalt* perception. However, the audible patterns in melody and visual patterns in image have generally been perceived to be processed through different modes of cognition. Whether there is a common cognitive background to both processes is a matter of contentious research. As a part of ongoing research on the digitization, translation and analysis of Indian musical notation, it was observed that melody can be visualized as patterns, and that patterns in different compositions from the same genre/mode show visually identical artefacts. This led to a tentative hypothesis that melodic patterns can have a visual counterpart that actually can help one to identify the melody from the image and conversely visual images can be decomposed into smaller pattern with musical equivalents for each component. Further, this could lead to the

identification and classification of an underlying common semantic model for simple images and melodies. Building upon this hypothesis, software modules were developed to generate patterns from musical notations and melodies from visual patterns. The prototype experiment showed interesting parallels between music and image patterns, with promising possibilities for unification of both. It created a base for further research that is already underway. With real world examples and an audio-visual demonstration, this paper attempts to show the interesting aspects of the interrelation between pattern signatures in images and melody that can provide a framework for a common cognitive grammar for music and images.

**Indranil Roy** has been researching in music independently since 1995. He has designed software, transliterated and digitized Indian music notation, worked on notation analysis, pattern identification and matching, evolution of musical forms of classical, folk and popular Indian music. He has acted as external examiner for music at Visva Bharati University, Santiniketan, India, has been published in a book on Bengali music and another publication in English is under process. He has presented his research papers at conferences all over the world. Presently he is working on a book on evolution and transference of cultural power to the new elite during 19th and 20th centuries and how it shaped the Bengali musical and literary scenario. His ongoing research interest is on cognition of music, especially mapping visual patterns against musical perception, from which this paper has been drawn.

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**Mathieu Schneider, PhD**

University of Strasbourg

### **Richard Wagner's visual models and their sonic transposition in the *Ring of the Nibelung***

Richard Wagner's concept of *Gesamtkunstwerk* has been intensively studied by scholars, mainly in the field of music aesthetics (following Dahlhaus in Germany) and secondly in interdisciplinary studies on music and poetry. But the way in which, in Wagner's theory and practice, the scenery is related to the music, is a question which did seem to interest neither musicology nor art studies, perhaps because the pictures commissioned by Wagner from Joseph Hoffmann for the *Ring* were rapidly considered as "kitsch". In fact, they were part of the genre of *Landschaftsmalerei*, which became more and more depreciated in the 1870s, for it was assimilated into academism. Wagner himself criticized Hoffmann for his work, not because of their general design, but rather because the painter did not take any account of the spatial disposition of the pictures or of the acoustics that they should create for the voices and for the music. My paper starts from Wagner's writings, from Oswald Georg Bauer's study on Hoffmann (Munich/

Berlin, 2008) and from my own research on Wagner's experience of mountain landscapes in Switzerland (Hermann, 2016) to shed new light on the role of the stage set in the *Ring* and on the function of the stage indications in the score. In fact, the latter ones were not only intended for the stage designers; they primarily describe the imaginary world for which Wagner conceived and composed his music. The rocks and the trees of the *Ring* were supposed to create a specific acoustic on stage that Wagner composed *into* his music. By doing so, Wagner created a completely new way of thinking about opera, as he composed for the first time the stage design into the music itself.

Dr. habil. **Mathieu Schneider** is Associate Professor in musicology and pro vice-chancellor at the University of Strasbourg. A specialist of German Postromanticism, he is the author of a book-length monograph on the relationship between music and literature in the symphonic works of Gustav Mahler and Richard Strauss and has published essays in various scholarly journals both in France and abroad. Moreover, he has served as the chief editor of the *Cahiers Franz Schubert*, and was the curator of an international exhibition on Richard Wagner's reception in France, which was displayed in Bayreuth, Berlin and Bayreuth. An additional field of interest is the study of the representations of Switzerland in 19th-century-music, on which a book will be published in January 2016 in Paris by Hermann.

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**Marija Simonović**, PhD student

Department of Musicology

Faculty of Music, University of Arts, Belgrade

### The "image" of Ondine in music and painting

This paper examines the relationship between musical "images" of the water phenomenon and its transpositions in painting. More precisely, I will explore the said relationship in the example of Claude Debussy's interpretation of the water phenomenon, presented in the piano composition *Ondine* (eighth prelude from the *Second Book of Preludes*, 1913) and William Turner's perception of the water element presented in *Undine Giving the Ring to Masaniello, Fisherman of Naples* (1845–46). Both of these pieces were inspired by the same fairy-tale novella *Undine* (1811), a story by Friedrich de la Motte Fouqué (the story derives from a French folk-tale of a water-sprite, that is, from Melusine, a figure of European folklore, a feminine spirit of fresh waters in sacred springs and rivers). On the basis of analytical and comparative approaches, my aim is to demonstrate which compositional and expressive methods Debussy employs to embody his understanding of the phenomenon of water/reflection/"natural mirror" and to emphasize the correspondence between Debussy's (compositional) thought and Turner's creative approach to the same element. In other words, I aim to indicate the phenomenon of reciprocal "mirroring" of their artistic "palettes"/techniques/methods and consequently their (said) compositions, in the sphere of *water discourse* or *fathomless azure water vastness*.

**Marija Simonović** was born in 1991. She graduated in 2014 from the Faculty of Music in Belgrade, at the Department of Musicology, with the thesis *A personal letter of Peter Altenberg and Alban Berg in Five orchestral pieces, op. 4* which she wrote under the mentorship of prof. Mirjana Veselinović-Hofman, PhD. She obtained her Master's Degree at the Faculty of Music in Belgrade with the Master's Thesis *Cabin with mirrors – the “images” of water in the piano music of Claude Debussy– between Bachelard's study on water and dreams and “mirroring” of water in pictorial expression in the XIX century* written under the mentorship of prof. Tijana Popović Mladjenović, PhD. As a co-author, Marija Simonović published the paper entitled “Stevan Stojanović Mokranjac in Primary school education” in the Journal for culture *Mokranjac* (no. 16, 2014). At the round table, realized within the Jean Monnet module, she presented the paper “Reflections in the water of Claude Debussy and impressionist painting from the aspect of Gaston Bachelard's philosophy” written under the mentorship of prof. Tijana Popović Mladjenović, PhD.

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**Ann-Kristin Sofroniou**, PhD candidate

Trinity Laban Conservatoire of Music and Dance

### **Developing variations in sound and image in Alexander Goehr's *Symmetry Disorders Reach* (2002)**

This paper is situated within the field of creative practice and discusses my practical exploration with two pieces from Alexander Goehr's *Symmetry Disorders Reach* (2002) that resulted in the collaboration with video and sound art in creating a live installation titled *Isomorphism*. This paper will discuss how image and sound interact within this project and how my exploration of the moving image has contributed to my interpretation of Goehr's work. *Isomorphism* is a project that researches symmetry: symmetry as a technique and practice for processing and re-composing pre-existing material, and as a method for combining different art forms in creating a unified artistic creation. The point of departure for this project is Goehr's 'Air' and 'Air-Double' from *Symmetry Disorders Reach*, a solo piano work in which Goehr uses an 'Air' by G.F. Handel (the 3rd Keyboard Suite in d minor) as a model for composing new pieces, through the exploration of symmetry. In this work, Goehr aims to achieve transparency between past and present inspired by the transformations of older paintings by Picasso (including *Las Meninas* and others). This paper will argue the advantage of realising Goehr's work within a visual format. *Isomorphism* attempts to apply the ideas of symmetry and transparency within an interactive group of different art forms. Within this process, this project combines video and sound art, and piano performance, with the aim of exploring the dynamics of symmetries and asymmetries, not only within the limits of one art form, as Goehr attempted, but within the device of cross-art collaboration that follows the same 'programmatic language'.

**Ann-Kristin Sofroniou** is a pianist, musicologist, and collaborator, PhD Candidate at Trinity Laban Conservatoire of Music and Dance. She holds a BMus Hons in Music (Uni-



versity of Macedonia, Greece), an MMus in Piano Performance (TL Conservatoire), and is due to submit a PhD in Creative Practice by the end of 2015 (TL Conservatoire) with a scholarship from the Onassis Foundation (Greece). The title of her research is 'Musical Recycling: The uses of existing music in piano works since the 1960s'. A significant part of her work deals with the study and performance of new music. She collaborates regularly with composers premiering new works and other artists creating crossart performances. She has worked with composers Marc Sabat, Douglas Finch, Rodney Sharman and Kaja Bjørndvedt, and has collaborated with visual artist Ernesto Neto for a performance at the Fondation Beyeler (Switzerland, 2013), and cellist Colin Carr for a performance at the Banff Centre of Arts (Canada, 2015). Along with Daphne Sgourou (visual artist) and Evi Nakou (sound artist) she has formed a group for creating new multimedia works combining video, sound and live piano performance. Their recent work *Isomorphism* has been performed at the Curious Festival at the Barbican Centre (London, July 2015) and Music Village Festival (Greece, August 2015). As an academic she has participated in conferences in the UK (RMA Music and Philosophy 2015, CUK PG Forum 2013 & 2015, InTime Symposium 2012). Also she has worked as a Project Mentor for CoLab at TL Conservatoire (London), and was the Student Representative for PhD students at TL Conservatoire for 2015. Ann-Kristin has performed at the ICA (London), Purcell Room (Southbank Centre), Barbican Centre, St James's Piccadilly (London), Banff Centre of Arts (Canada), and other venues in Germany, Italy, Greece, Sweden, USA, and the UK.

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### **Sanja Srečković, PhD student**

Faculty of Philosophy  
University of Belgrade

### **Understanding music through pictures**

The paper will deal with the transposition of music to pictures on two levels. Firstly, with transposition as a means to visually represent music by translating it into pictures or describing it in visual metaphors, in order to understand it better, memorize it easier or communicate about it. There are some questions we are bound to ask concerning this, such as why it so often seems that it is easier to approach music through some "visual translation", and also, the way in which these "translations" function. Secondly, the paper focuses on the consequences these transpositions bear on our understanding of music: in which ways they contribute to our understanding, and also what could possibly be left out by an approach to music from the perspective of a different (yet always the same) medium, such as the visual medium. An additional question to this inquiry could be the question of the contribution of the above considerations to the far more general view on our psychological and associative processes, or, in other words, the question of possible benefits the research on music as a realm *sui generis* would have for philosophical psychology.



**Sanja M. Srećković** is a philosophy major and a PhD student at Belgrade University. She has also graduated jazz saxophone at “Stanković” music school in Belgrade (class of prof. Nenad Petrović). Sanja has been working as a teaching assistant at several courses at Belgrade Faculty of Philosophy, such as History of Philosophy IIa (Medieval and Modern Philosophy), Kant’s Philosophy, and Methodics in Teaching Philosophy with the Basics of Philosophy of Education. Her published works include the articles “Eduard Hanslick’s formalism and his most influential contemporary critics” (2014, Belgrade Philosophical Annual), and “Musical expressiveness” (2015, Theoria). Sanja has held presentations on the subject of philosophy of music at a number of conferences in Belgrade, Rijeka (Croatia), Zaječar, Sremski Karlovci. Her current work concerns the shared field between music and aesthetics on one side, and science, history and psychology on the other side. Sanja’s current research interests focus on music in the history of ideas, aesthetic criteria employed in scientific justification, the emergence of music in human evolution, etc.

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**Nevena Stanić**, PhD student

Department of Musicology

Faculty of Music, University of Arts, Belgrade

### **The digital “image” of the “old Serbian chant”**

The phrase “old Serbian chant” has different meanings: from the seventies of the 20<sup>th</sup> century this term has been related to liturgical songs from the 14<sup>th</sup> and 15<sup>th</sup> century composed by Kir Stefan the Serb, Isaiah the Serb and Nikola the Serb, but nowadays this term can also be linked with all songs in Serbian/Old Slavic language that contain music elements of the (Neo-) Byzantine and/or old Serbian chant tradition. This change has happened under the certain influence of technology, through the transposition of “live” performances and performances recorded by analogue means into a digital media. Digital recordings of the “old Serbian chant” on CDs and in mp3 format, as well as audio and video footage on the internet, have helped promoting “old Serbian music” (or at least an idea about how it should sound) and its performers. Therefore, the “Image” of the “old Serbian chant” should be its own digital record but, at the same time, a means of musical interpretation. In this respect, in this paper I will deal with the question of digital media influence on the change in performers’ and listeners’ perceptions towards the “old Serbian music”. Thus, I will present digital media as an important factor in creating a (new) “image” of the “old Serbian chant” altogether with performers’ approach to songs and singing.

The digital recordings of the “old Serbian chant” include recordings of monks, soloists, ensembles and choirs in monasteries, churches, at concerts and in music studios. On the internet and on numerous CDs, one can hear the singing of monks from the monasteries of Kovilj, Dečani, Prohor Pčinjski, Sopoćani, Žiča and Chilandar. One of the first soloists in this field is Dragoslav Pavle Aksentijević, who has recorded several CDs. Choirs and ensembles of Serbian seminaries have also

started cherishing and recording old Serbian chant. The choir of St. Jovan Damaskin (1993), the Serbian Byzantine choir Mojsije Petrović (1996) and the female choir of St. Kasijana (1997) are just some of those that perform and record “old Serbian melodies”

Many of these choirs sing melodies that contain (Neo-) Byzantine music labeled as “Serbian”. Is it acceptable to call this chant “Serbian”? Is there a line between Byzantine and Serbian in contemporary artistic and theoretical interpretations of old church music? If we take into consideration stylistic characteristics of the recorded “old” melodies, we could ask another question: how are these songs related to those songs composed by Kir Stefan the Serb, Isaiah the Serb and Nikola the Serb, and is there certain continuity between them? What has been represented as the old Serbian chant in the digital era?

**Nevena Stanić** (1988) is a PhD student at the Faculty of Music (University of Arts in Belgrade) where she received her Bachelor's and Master's Degree in Musicology (2011, 2013). Nevena is mainly interested in researching Orthodox/Byzantine music: her master thesis is based on paleographical research of a neume manuscript Z I 62 from the Museum of Serbian Orthodox Church in Belgrade. She also wrote about evening service in Orthodox Church, as well as on sacred concertos by Dmitry Stepanovich Bortnyansky. Nevena is a recipient of several scholarship awards. So far, she was engaged in several conferences and projects. Presently, Nevena is employed in Music High School “Stanković” teaching music harmony, music form and counterpoint.

### **Ana Stefanović, PhD**

Department of Music Theory  
Faculty of Music, University of Arts, Belgrade

### ***Ut pictura musica in Charles Batteux's treatise *Les beaux arts réduits à un même principe****

The paper proceeds from the famous treatise from 1746 by Charles Batteux (1713-1780): *Les beaux arts réduits à un même principe*, in which the author, in the line with Platonist and Renaissance Neoplatonist thought about the correspondence between arts, made an attempt at constructing the system of fine arts based on the single principle of “the imitation of beautiful nature”. In this writing, in which an important place is dedicated to music, two attitudes may be singled out: the first, that the activity of the musician is a “painting which appears on the living skin, and which should be only on the canvas”; the second, that “there are two types of music” that correspond to the two painting genres: “Landscape” and “picture with personalities”. Consequently, if the “musician paints the sounds of nature ... he can only get them from there (from nature)”, but if he “paints an object that was never real, ... he can do just like a poet is doing: *aut famam sequere*,

*aut sibi conventia finge*". This paper will specifically deal with this last attitude, i.e., with multiple mediation that is reflected therein, so that Batteux's *ut pictura musica* is then realized as *ut poesis musica*; therefore, with the view that when there is no real object, music "paints" either by following tradition, or by creating its own convention. We will attempt, using several musical examples from Batteux's epochal context, to examine and illustrate this attitude, considering it anticipatory of modern theory and modern distinctions of musical signification and procedures of musical signifying.

**Ana Stefanović**, musicologist, received her MA degree at the Faculty of Music in Belgrade. She received her PhD in musicology at the University Paris IV – Sorbonne. She is employed as Associate Professor at the Faculty of Music in Belgrade. She also works as associate researcher at University Paris IV – Sorbonne (research team: Patrimoines et Langues musicaux, EA 4807), and collaborates with the Centre de musique baroque de Versailles. The main areas of her research are the relationship between music and text in opera and lied, as well as questions of music style and style analysis. She is the author of a large number of articles published in reviews for musicology and music theory and in collected papers. Her doctoral thesis was published under the title *La musique comme métaphore. La relation de la musique et du texte dans l'opéra baroque français: de Lully à Rameau*, Paris, L'Harmattan, 2006. She is also the author of the *Anthology of Serbian Art Song* (I–V), Belgrade, UKS, 2008.

## **Britta Sweers, PhD**

Institute of Musicology, Bern

### **Soundscape Research Put Into Practice: The Exploration of Soundwalks in the City of Bern (Switzerland)**

Based on the findings of an applied soundscape seminar conducted during the autumn semester 2015, this presentation reflects on strategies of how soundscape research can be put into public and community practice. The seminar was undertaken as a joint project not only between the ethnomusicology and historical musicology sections of Bern's Institute of Musicology, but also together with Bern Tourism that had been strongly interested in new ways of exploring the city beyond classical visual tours. Within the course of the seminar, six student teams explored different paths of soundscape walks through the city of Bern. Ranging from 90 minutes group tours to individual downloadable audio walks, the scope of the – also practically explored – walks included the sound-based exploration of historical places, as well as alternative tours that also provided access to the interior spaces of local communities. Project questions not only included the possible combination of ethnomusicological and historical soundscape definitions and findings, as well as the analysis of potential target audiences and finances,

but also the actual integration of these local communities. What are the necessary practical conditions to ensure that local instrument makers or marginalized music communities, as well as local audiences, benefit from these tours within the context of a strong tourism industry? And how can these projects be developed with regard to sustainability?

**Britta Sweers** is Professor of Cultural Anthropology of Music at the Institute of Musicology and Director of the Center for Global Studies at the University of Bern (Switzerland). Having studied at Hamburg University and Indiana University (Bloomington), she was Junior Professor at the Hochschule für Musik und Theater Rostock (Germany) from 2003 to 2009. Her research interests include the transformation of traditional musics (particularly on the British Isles and the Baltic Countries) in global contexts, music and nationalism, and applied ethnomusicology.

**Aleksandar Trajkovski**, PhD

University of Audiovisual Arts, ERSA

### **The relation of music to the film image/scene in the feature film “Cabaret Balkan”**

Depending on director's point of view, but simultaneously on the degree of creativity and professional approach of the composer, music in a film can represent an emotional comment of the film image/scene, but at the same time can take the role of the creator of kinesthetic provocations. Proceeding from this conclusion, the suggested study has as its goal to elaborate the connection between music and film images/scenes in one of the most famous feature films produced in Macedonian-Serbian co-production, “Cabaret Balkan” directed by Goran Paskaljević. For that purpose, the study contains authentic analysis which focuses on a couple of aspects: differentiating of immanent and illustrative music in the film, i.e. the precise presentation of role of “music in the image” and “music behind the image”; the division of musical materials (original, spiritual, folk and so on) and the manner of implication of the same in film images; the functionality of music; and interpretations of the author's views in relation to the integration of music in film scenes (based on original statements by the composer Zoran Simjanović).

The results of the study should provide an answer to the question of whether and how much the music and the scene in a certain film “collaborate”, i.e. whether and how much the expressing elements of music manage to deepen and prolong the artistic experience of moments in the film where the possibilities of the action of film images and uttered words stop.

**Aleksandar Trajkovski** was born on 1978 in Skopje, where he finished his primary and secondary education. In 2002 he graduated at the Faculty of Music in Skopje, depart-

ment of music theory and pedagogy, and at the same department in 2007 completed the postgraduate studies (Msci) in Prof. Victorija Kolarovska – Gmirja, PhD class. In 2014 at the Institute for Sociological, Political and Juridical Research under the mentorship of Prof. Ganka Cvetanova, PhD he defended his PhD thesis *“Film music as a form of communication: The music in the Macedonian feature film in the period from 1952 to 2011”*.

His professional career began in 2003 as a Demonstrator in Musical Theory at the Faculty of Music in Skopje, and in 2009 he was elected as Assistant Professor for the group of subjects in the field of music theory at the University of Audio – Visual Arts ESRA in Skopje. In 2010 at the same University he was appointed Head of vocal interpretation. In 2015 he was elected Associate Professor and in the same year was appointed for Director of the Institute of Audio – Visual Arts, at the University of Audio – Visual Arts ESRA in Skopje.

With his scientific research papers, Trajkovski participated in several international conferences and symposia in the field of Musicology and Music pedagogy. Nevertheless, he is the author of many papers published in renowned music and cultural journals and scientific publications (*“Musica”*, published by SOCOM; *“Contemporary”*, published by *“Contemporary”*; annual scientific publications, published by IRAM; *“Music – culture – education”*, published by the Faculty of Music at the University *“Goce Delchev”* – Stip, etc.).

### **Mirjana Veselinović-Hofman, PhD**

Department of Musicology

Faculty of Music, University of Arts, Belgrade

### **Silence in the Score Notation and in the Sound Appearance of Music: Silence as ‘Image’ and as ‘Sound’**

The topic of this paper stems from my former considerations of a possible discrepancy between notation and sound that results from the performance of that notation, as well as of visual suggestions through which notation – being, for example, shaped like a verbo-voco score – may to some extent direct the sound perception and reception of a musical flow fixed by that notation. It is exactly that context, which in fact implies the problem circle of the music–image relationship in the sense of music in image, and image in music, that represents the context within which I will on this occasion examine one specific issue: the relationship between the visual and auditory position of silence in music, more precisely, between silence as marked in a score, and this very silence in its phenomenal appearance.

I will base the elaboration of this issue on two characteristic situations: one situation, in which silence is presented in a score by the rest as the sign for the rhythmically determined, that is, the ‘time-measured’ absence of tone content in a musical flow; and the other, in which, despite the absence of the rest as the vi-

sual signifier of silence, the effect of silence can be achieved. I will examine both situations through some examples of Anton von Webern's pointillistic manner, with the intention of showing that the function of the rest as the visual signifier of silence need not necessarily be the guarantor of silence within a sounding. Consequently, this fact can be understood as a kind of stronghold of the presentation of silence by means of sound. Although, naturally, music was aware of this practice long before Webern, exactly the way in which silence was functionalized in some elements of his pointillism is indicative for the consideration of silence in contemporary music.

**Mirjana Veselinović-Hofman** PhD, a full-time professor in the Department of Musicology at the Faculty of Music in Belgrade. Between 2003 and 2005, was affiliated to the Music Department at the University of Pretoria, South Africa.

She is Editor-in-Chief of the bilingual *New Sound Journal of Music*, a member of the editorial board of the *Matica srpska Journal for Stage Art and Music*, a member of the editorial board for compiling the *Serbian Encyclopedia*, and the chair holder of scientific projects at the Department of Musicology of the FoM. Head of the department.

Her scientific activity has focused on the areas of contemporary music, with special emphasis on the field of Serbian and European avant-garde and postmodern music, as well as on the issues of contemporary musicology.

She has published scientific studies, along with five books and two mini-monographs. Some of her works have been published abroad (e.g. the book *Fragmente zur musikalischen Postmoderne*, Frankfurt am Main: Peter Lang, 2003).

**Nikos Xanthoulis**, PhD

National Conservatory of Athens, Greece

### **The technique and music possibilities of an ancient seven-chord lyre derived from ancient pottery and sculpture**

Every instrument includes its own music philosophy. So does the ancient seven-chord lyre. The material of the construction, the structure of the instrument itself and the positioning of the performer's hands in combination with the theoretical knowledge of the era, could provide sufficient information to a contemporary musicologist/musician to reconstruct the technical/musical possibilities of the instrument. In addition to all this conception, we must super-induce the practicing hours of a professional musician. The results of five years of intentional daily practicing by a professional musician that knows how to set musical and technical goals in the frame of the technical possibilities that derive from a reconstructed instrument made by a professional luthier, will be presented in this paper.

Hence, the presentation will include both the lecture (20 minutes) and the performance (10 minutes) on a reconstructed ancient lyre. All the techniques and

musical examples are derived from, on the one hand, the depiction of lyre players from the pottery and sculpture that have been analyzed through the original images/sculptures of the National Archaeological Museum of Athens, where the author works as a researcher, and other major museums of the world, and, on the other, from ancient Greek music theory.

**Nikos Xanthoulis** is a composer, trumpet player and researcher. He holds a Bachelors Degree in Political Sciences and has acquired a PhD in Music Theory from the Bulgarian Music Academy of Sophia. Dr. Xanthoulis is Professor of Trumpet, Harmony and Counterpoint at the National Conservatory of Athens, Greece. He is also an Assistant Researcher of the Academy of Athens and a Tutor at the Greek Open University. For twenty-five years (1983-2008) he served as the principal trumpet player in National Greek Opera Orchestra and from May 2009 till 2012 he was heading the Educational Department of the same Opera. As a composer and soloist, he has presented his music in Greece and Internationally (USA, Australia, Canada, China, Russia, Sweden, Italy, Bulgaria, Turkey) His works include translations of the ancient Greek music theoreticians Aristoxenus, Cleonides and Anonymous of Bellermand (published by DAEDALUS-ZACHAROPOULOS Edition). Dr Xanthoulis has written and mastered incidental music for tragedies using reconstructed ancient instruments (lyra, aulos, tympanon and salpinx) trying to approach the prosody of the ancient Greek language. He has composed four children's operas "The tear of the Moon", "The Selfish Giant", "The Happy Prince" and "The Magic Violin" with the latter presented by the Greek National Opera. Dr Xanthoulis was awarded the Kress Lectureship by the Archaeological Institute of America for the year 2012-2013. From 2014 to August 2015 he was the Artistic Director of Public Broadcasting Orchestras and Choir. The last five years he tries to revive the technique of the ancient lyre through his research based on the depictions of pottery and the ancient Greek literature. Currently, he works as a researcher at the National Archaeological Museum (Athens).

### **Maciej Zdanowicz, PhD**

Institute of Fine Arts, Jan Kochanowski University, Kielce

### **The Sound of Wacław Szpakowski's Drawings**

Wacław Szpakowski (1883-1973) was a visual artist, musician and the creator of a pure, geometrical, abstract series of drawings entitled "Rhythmical Lines". Szpakowski was an artist inspired by atmospheric phenomena, landscape, the rural wooden architecture, folk crafts, and also by soundscape, where he was especially interested in the sound vibrations of the telegraph traction in winter. The most important feature of Szpakowski drawings is minimalism and suggestive rhythm which is an effect of complicated geometrical transformations. His art conception is based only on the meandering running of one line. The appearance of this works is close to op-art, giving the illusion of movement and acoustic activity.



In their effect, the visual impression is similar to an audial one. These extremely logical works have own origin based on the left side, and an end – on the right. In this meaning these images are close to musical scores because of the visual suggestion of sound shapes, illusion of the rising and falling of sound frequencies and time dimension. Szpakowski was redrawing the series of sketches with mathematical precision and interpreting them by music between 1923 and 1931. He prepared some violin improvisations. Unfortunately we do not know the effects of its early transmedial experiments. Szpakowski daughter recalled the time when her old father would spend hours strumming the violin, trying to listen to the internal structure of individual sounds. In 1992, Zbigniew Bargielski, a Polish composer, wrote eight compositions dedicated to Szpakowski's drawings which were presented during the artist's expositions in Brussels and Warsaw between 1992 and 1993.

**Maciej Zdanowicz**, PhD (Poland) is an intermedia artist and art theorist. He is Assistant Professor at the Institute of Fine Arts, The Jan Kochanowski University in Kielce. Zdanowicz is a member of several arts and scientific organizations: the World Forum for Acoustic Ecology (WFAE), Polish Society for Electroacoustic Music (PSeME), International Print Triennial Society in Krakow. Zdanowicz's works were exhibited in 8 solo exhibitions and over 40 group show in Poland and abroad. He has been given awards, scholarships, has published scientific papers in the field of art history and has served as a guest lecture at the domestic and foreign universities. Zdanowicz was studying at the Academy of Fine Arts in Lodz from 2002 to 2007. He obtained a Master of Fine Arts degree with honors from Faculty of Graphic and Painting in graphic design and painting. His supervisors were professor Boguslaw Balicki, graphic designer and professor Romana Hałat, painter. In 2002 he graduated the Artur Grottger Secondary School of Fine Arts in Suprasl.

Zdanowicz is working in the field of digital media, sound-art, site-specific public art, interactive art, likewise painting and drawing. As an artist and art theorist, he is intrigued by the idea of the translatability of sound and image, human perception, synergy of the senses and synesthesia as well as the potential of geometrical language. He has been interested in the issue of visual music, imaging of sound and music since studies. His current art practice is related to the soundscape, acoustic ecology.

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**Michelle Ziegler**, PhD student

Bern University of Arts

### **“Noch besser wären nur Flächen allein” – Hermann Meier’s *Allegro energico* (1965) as music of image**

Wladimir Vogel's composition lessons stimulated the Swiss composer Hermann Meier (1906-2002) in different ways, besides teaching him twelve-note method. More importantly, Vogel introduced Meier to the contemporary art of painters

such as Piet Mondrian, Hans Arp and Paul Klee. In the 1950s, Meier developed a new aesthetic programme for his music that he derived from these painters. The maxims that he deduced from their art helped him to evolve away from serial methods. In order to create a music comprising soundscapes and abrupt cuts, Meier began to organise his compositions by means of large-scale structural diagrams.

According to the documents preserved in his archives, *Allegro energico* for two pianos (1965) is one of the rare works that Meier did not accomplish in a traditional music score. Its large-scale structural diagram and graphic score reveal a variety of transpositions between image and sound. Different transfers become dominant at different stages. Meier uses analogies to visual arts during the compositional process and organises his composition with graphics. When performing the piece, the pianists are required to translate into sound the representations offered in the graphical notation. These different 'translations' offer us a means of understanding the transformations of images into sound in Hermann Meier's *Allegro energico*.

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